



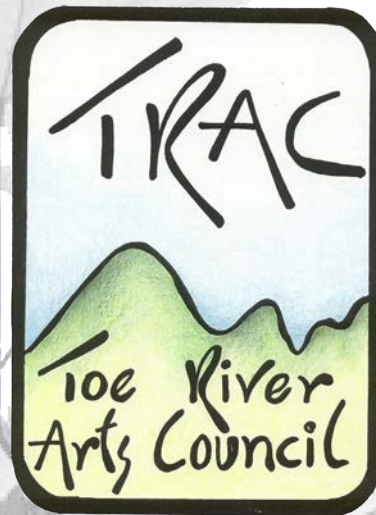
Burnsville SmART Public Art Plan

Art Vision for Downtown & Gateways

The Downtown Burnsville Public Art Plan is created for the citizens of Burnsville, North Carolina, the residents and businesses of the greater Yancey County communities, their guests and visitors.

This Plan is made possible through generous funding provided to the Toe River Arts Council by the North Carolina Arts Council's SmART Initiative, with additional support from the A.J. Fletcher Foundation.

The Downtown Burnsville Public Art Plan is authored by Jack Mackie, Denise Cook, TRAC Director, and Denise Dickens, Public Art Consultant.
2014



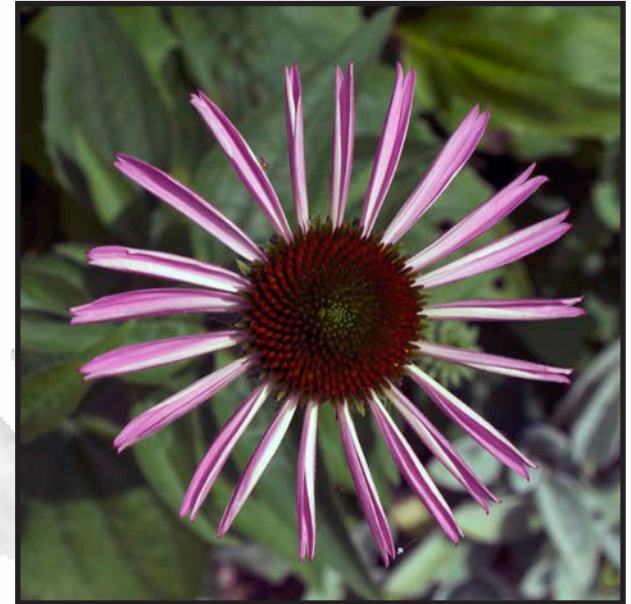
Introduction

Public art is a mirror that reflects the local environment, cultural values, and artistic vitality of the community in which it exists. At its best, public art is more than artworks installed in public places. It is a community-based process of dialogue, engagement, involvement, and participation. Public art enhances life for citizens by encouraging a heightened sense of place, enhancing a community's prestige, and enlivening the visual quality of our built environment.

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Like many regions throughout the North Carolina mountains, Burnsville is experiencing the effects of a fluctuating economy within the promise of an expanding population and developing built environment. In observing Burnsville's growth, the Toe River Arts Council asked what public art might do to enhance as well as mitigate the affects of a growing populace and new private development in our region. This ***Burnsville SmART Public Art Plan*** proposes an innovative solution: using public art as a tool that will positively contribute to the well established regional sense of place; and will, with distinguishing works of art, stimulate private developments that will further promote that sense of place.

Public art programs are well established throughout North Carolina in such cities and towns as Asheville, Wake Forest, Chapel Hill, Charlotte, and Raleigh. North Carolina, through its Department of Cultural Resources, provides funding for public art by means of its creative grants program. The sustained successful histories of Percent for Art programs in towns, cities, counties, states, and regional cultural organizations across the country presents numerous models to draw upon in creating Burnsville's singular approach to public art. As a result of interviews, organized discussions and casual conversations with Burnsville's citizens, study of current Burnsville conditions, growth potential, and determined vision, this Plan recommends that the Town adopt a 2% for Art Program for Town Capital Improvement Projects and major renovations, as well as a voluntary 2% for Art Program in Private Commercial Developments in the C-1, C-2, and C-3 Zones. Both programs are further developed in the body of this Plan. Also provided are numerous examples of existing art works and imagined representations of what a public art program can create and mean for Burnsville and its surrounding communities.







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*Jeanne Martin*

### **Finance Officer**

*Lesley Crowder*

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Yancey County Economic

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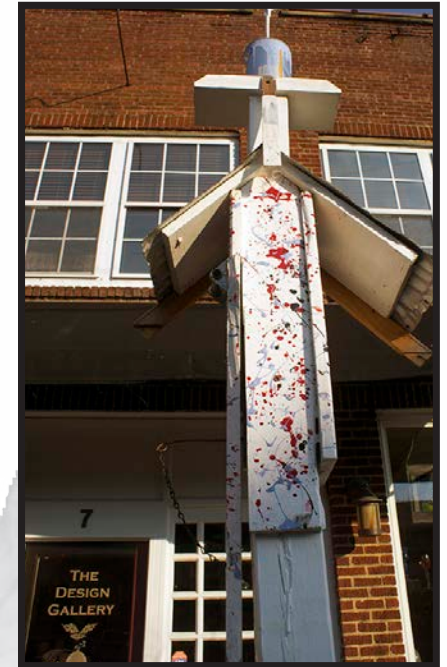
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## Planning Project Overview & Background

### SmART Initiative

To encourage communities to pursue arts-driven economic development, the North Carolina Arts Council created the SmART Initiatives that take advantage of the state's remarkable pool of artistic talent and the many strong indigenous artistic traditions from sea to mountains. As North Carolina builds an economy that serves newcomers and long time residents that attracts and keeps not only the creative individuals who drive innovations, it also strives to create a culturally rich and diverse environment for business and a stimulating quality of life for their employees.

The Toe River Arts Council and Town of Burnsville applied for and are recipient of one of five state-wide SmART Initiative Grants. To initiate this work, TRAC has retained public artist/planner Jack Mackie and public art specialist Denise Dickens to work with TRAC and the Town of Burnsville on two vital developments for Burnsville and greater Yancey County communities.

In association with TRAC they developed the Burnsville SmART Public Art Plan with the initial phases of the Plan directed within the confines of the porous boundaries of Burnsville's Downtown, with expectation that the Plan will initiate discussions and public art works that will reach well into Yancey and Mitchell Counties. Development of the Plan has relied on Burnsville Yancey residents to define the Plan's vision as well as building a Plan that supports and resonates with its citizenries and guests.

Jack Mackie's work continues in collaboratively designing, with the North Carolina Department of Transportation, improvements on Burnsville's Highway 19E leg, including creating Gateways where 19E intersects with West Main, South Main, and East Main, and give focus to imaginative landscaping with emphasis on creating habitable pedestrian environments and interests along the new Burnsville 19E.





## Burnsville SmART Context

Located in the Western North Carolina mountains, in the most rural of all North Carolina counties, and in the shadow of Mt. Mitchell, the highest peak east of the Mississippi River, Burnsville is known as “the Heart of the Blue Ridge,” “Gateway to Mt. Mitchell,” and can now also be claimed as “The Home of Innovations.” Now experiencing the onset of regrowth and reinvestment as a result of Burnsville Yancey putting infrastructure in place during the recession through an organization made up of industry representatives who meet regularly with local government, economic development and community college officials, the Town is welcoming new industries. The result of this ‘looking ahead’ is being seen in the exciting investment by Mayland Community College in its Anspach Advanced Manufacturing School; the installation of the fastest community broadband internet service in the state; better community and business access in the rebuilding of Highway 19E; the formation of TRACTOR, the local farmers’ produce aggregation center; and in the EnergyXchange, a resource representative of regional residents’ and visitors’ understanding of Burnsville as a place of innovation. Combined, these infrastructure investments, critical to job creation and keeping existing industry and business healthy, foreshadow a new sense of place for Burnsville that sets it apart from other regional communities and that sets its citizens on a forward path.



EnergyXchange

A part of Burnsville’s forward momentum is represented in the number of practicing artists who make this region their home. Some crafts artists have had their skills passed down through generations in the tradition of the region, others have been attracted to the area by its natural beauty and the community of artists that already existed there, drawn initially by the Penland School of Crafts who then chose to remain. Once regarded as being on the margins of the regional economy, artists are now seen as principal assets of the region who draw visitors and generate revenue for the region. Their impact on the region’s economy is measurable. A 2007 Western North Carolina survey found that the professional craft industry in Western North Carolina generated a total annual economic impact of \$206,500,000.

Collectively these artists have created and continue to build the Burnsville Yancey region as an internationally recognized arts center, making it the home of more professional artists per capita than any other region of our country. This creative element of rural economies contributes to growth in four ways: As local amenities that attract tourists, talent, and jobs and help retain youth; As products and services that reach external markets; As secondary income raising family incomes; As new, more sustainable, sources of competitive advantage for traditional companies. Combined, these art activities link directly with Burnsville’s economic development goals.





## Toe River Arts Council

Founded in 1976, TRAC is governed by a bi-county board with offices above the Burnsville Gallery, a gift shop and exhibition space. Monthly exhibitions are educational, entertaining, of the highest quality, and represent artists and craftspersons in both traditional and contemporary work. The gift shop participants, rigorously juried once a year, represent the artistic talent from Avery, Mitchell, and Yancey Counties. And once a year, the work of students in the two counties is highlighted.

As the Town's principal multi-arts resource and guiding arts organization of Burnsville, the Toe River Arts Council is administering, assisting, and managing development of the Burnsville SmArt Public Art Plan. Based on this extensive record, the Burnsville Public Art Program is perfectly positioned to administer and manage, through its Director, by the Toe River Arts Council.



Arts Resource Center



## TOE RIVER STUDIO TOUR June 6-8, 2014

|                                                                                      |                                                                                      |                                                                                      |                                                                                      |                                                                                      |                                             |
|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------|
|   | FRIDAY<br>12 to 4PM                                                                  |   |   |   |                                             |
|                                                                                      | SATURDAY<br>10 to 5PM                                                                |                                                                                      |                                                                                      |                                                                                      |                                             |
|                                                                                      | SUNDAY<br>10 to 5PM                                                                  |                                                                                      |                                                                                      |                                                                                      |                                             |
| reception<br>june 6<br>5 to 7pm<br>269 oak ave<br>spruce pine                        |                                                                                      |                                                                                      |                                                                                      |                                                                                      |                                             |
|  |  |  |  |  |                                             |
|                                                                                      |                                                                                      |                                                                                      |                                                                                      |                                                                                      | MITCHELL<br>and<br>YANCEY<br>COUNTIES<br>NC |
|                                                                                      |                                                                                      |                                                                                      |                                                                                      |                                                                                      |                                             |

Premier Studio Tour in the Country





TRAC hosts entrepreneurial workshops for artists, process-driven craft classes, theatre and musical performances and serves as a rental space for other community organizations through its Arts Resource Center. In addition, TRAC sponsors the *Toe River Studio Tour*, *Paint Out*, the *Toe River Chamber Orchestra*, *Music in the Mountains Folk Festival*, as well as K-5 Artist Residencies, the TRAC Afterschool Program.





## Resident Artist Community

Arts and culture have long been a part of the way of life for rural mountain counties. Spanning from blacksmithing traditions to contemporary artwork, clogging to modern dance, even Appalachian storytelling to current dramatic productions and numerous arts festivals - Burnsville Yancey can claim it all.

With over 500 working full or part-time in the arts and craft business in Yancey and Mitchell counties, it is not surprising for visitors to find a wealth of authentic craft shops and intriguing galleries throughout the county. Not only can visitors and residents shop for arts and crafts here, but they can also observe many nationally acclaimed artists creating artworks in their studios. Some shops offer classes to all ages and levels of experience. Twice a year the Toe River Arts Council, the local arts council for Yancey and Mitchell counties, coordinates a weekend studio tour to visit these sites and provides a map guide to direct visitors to the locations.



Quilting traditions continue in Yancey County with a quilt supply store and vividly painted quilt squares that adorn many of the barns and buildings in the county. Yancey claims having the most in the United States, with 9 quilt trails and over 200 squares in Yancey County. The organization, Quilt Trails of WNC, works with volunteers to paint quilt squares and develop driving tours.

In addition to arts and crafts, there is an abundance of performing arts opportunities for residents and visitors. North Carolina's oldest continuously running summer stock theater, the Parkway Playhouse - established in 1947, is situated in Burnsville and offers dramatic productions from May through December. Local children and community actors along with professional thespians take to the stage each summer for classical to more contemporary theater. During off-season months, the Burnsville Little Theatre offers local amateur actors opportunities to produce and present productions at the Parkway Playhouse.





The Burnsville Town Center, open since 2005, provides a venue for many cultural and community activities including numerous Town Center music concerts, the Leslie Riddle Fest, the Toe River Arts Council's Music in the Mountains Folk Festival, Folk-moot performance, local dancing and gymnastic classes, quilt meetings and exhibits, and a host of various other types of performances.

Young's Mountain Music, located on the Yancey/Mitchell county line, offers plenty of dancing and live music every Saturday night and some Fridays. Bluegrass, old-time music, clogging, flat foot dancing - all give reverence to the mountain traditions.

Other nearby cultural venues include the Orchard at Altapass

with storytelling and music throughout the season, the Historical Mitchell County Courthouse, and the Dellinger's Mill in Bakersville. Many other cultural opportunities abound in Burnsville Yancey with festivals, classes and opportunities to meet and work with others in groups focusing on a similar interest.

As well as actively pursuing their creative careers, many artists are active participants in their broader civic community as citizen-artists. In this way they bring creative thinking and inventive problem-solving to the Yancey Fund Board, Burnsville's Public Art Board and Design Board, Old Timey Days, Chamber Travel & Tourism, Toe River Valley Branding Group, Community Foundation Board, Girl Scouts, Safe Place, and Historic Conservation.





## Penland School of Crafts

Penland School of Crafts, an international center for craft education dedicated to helping people live creative lives, is located just east of Burnsville. With a focus on excellence and experiential education the school offers workshops in books and paper, clay, drawing and painting, glass, iron, metals, photography, printmaking and letterpress, textiles, and wood. Penland also offers artist residencies, a gallery and visitors center, and community education programs.

In 1923, Lucy Morgan, a schoolteacher who had recently learned to weave, created an association to teach weaving to local women as a way to preserve the craft and give the women a source of income. She provided instruction, looms, and materials, and marketed the handwoven goods. In 1929, she began offering weaving instruction to people who did not live in this area, and this was the beginning of Penland School of Crafts.

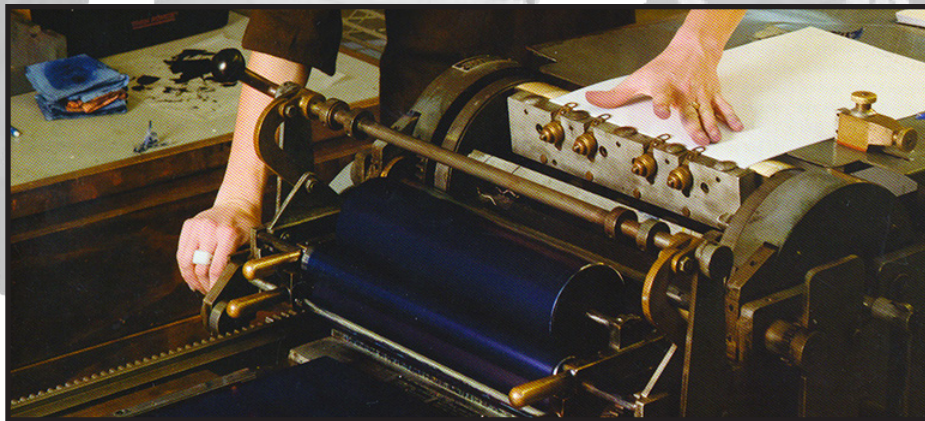
Today, people from all walks of life study at Penland. What brings them together is a love of materials and making, and the often transformative experience of working with intensity and focus in a supportive atmosphere. Penland School has also become the focal point for a lively community of craft artists, thanks in part to its resident artist program, which has encouraged many artists to settle in the area.

Penland School began out of a strong belief in a few simple values. Penland's founder, Lucy Morgan, summarized these as, "the joy of creative occupation and a certain togetherness—working with one another in creating the good and the beautiful." For eighty-five years, these principles have guided a remarkable institution that has had a pervasive influence on American craft and touched the lives of thousands of individuals.





Penland's resident artist and community collaboration programs have the potential to offer to Burnsville/Yancey County cooperative special projects if funding is available. Many artists who have been affiliated with Penland in one way or another now live in this area. The presence of these artists and Penland School has drawn other artists, from across North America and beyond, to the Burnsville/Yancey region. Artist studios are small businesses, and these artists have become an integral part of the local economy. By making this place their home, they have committed to its civic, cultural, environmental, and economic health. They are helping to make Burnsville/Yancey a better home for everyone.





## Burnsville Public Art Design Board

The Town Council established a Public Art Design Board on December 2, 2010, to direct the selection and placement of works of art and oversee the public art program. The Public Art Design Board consist of five members, preferably town residents, if possible, who are appointed by the Town Council.

This Plan requires greater responsibilities for the PADB as this Public Art Program is implemented. Additionally, recommendations for adjustments to the PADB membership which are presented in the *Plan Executive Summary* and the Art Program Policies and Guidelines of this Plan.





## Burnsville Planning Commission

The Burnsville Planning Commissions reviews new construction projects to assure they are in conformance to Burnsville Design Standards, Zoning allowances and land uses.

The Board has recently re-zoned Burnsville into newly delineated districts for residential single-family dwellings, multi-family dwellings, the Central Business District, General Business District, the East-West Main Street Business District, and Industrial District. These district notations guide and direct public art opportunities associated with the types and sizes of buildings in certain districts. The C-2 district presents art opportunities with private development projects help define the community's identity and sense of place, promote social interaction and discourse, bring the arts into everyday life and memorialize the past while expressing shared values for the future.



Whole Foods, Seattle

## Public Art in Private Development

In recent years, public art has been populating neighborhoods outside of town centers, in parks, community centers, in outlying civic facilities, and most recently, in numerous private developments. Public art in private commercial projects enriches our municipal landscape, creates a sense of place and uniquely identifies these projects, and draws customers to them. Public art linked to the Town's design Guidelines and coupled into Burnsville's private developments will help create high aesthetic and design standards for all types of building projects.

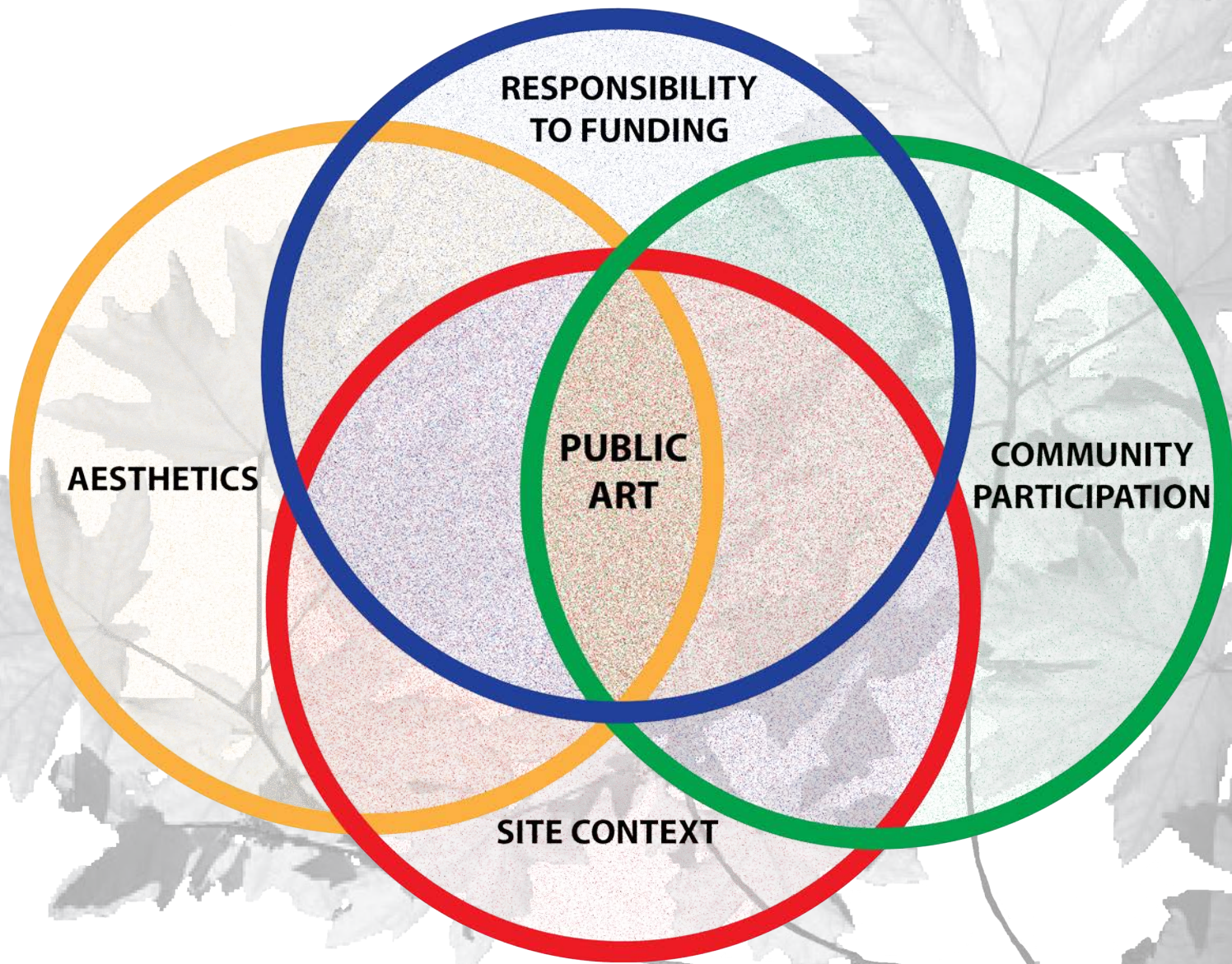
Around the country, private developers are finding that commissioning art is more than good citizenship. It's good business. By enhancing the overall quality of a project and giving it a unique character, not achievable in other ways, on-site art helps make space more attractive to leasing parties at higher rates. Very often public art becomes a "landmark" itself, helping a building to stand out from the crowd.

Commissioning art in private developments needn't be mysterious. It can be a revealing, engaging, and cost effective process. Steven Knapp, writing in *"Working With Artists: A Developer's Guide"* (UrbanLand, September 1987), points out that "choosing and working with an artist is much the same as selecting an architect or an advertising agency. A good track record, a feeling that the chemistry is right, and a stringent review process are elements that make the choice work." Bringing an artist into the working team can add a fresh and exciting aspect to the project.

It is anticipated that these guidelines will encourage Burnsville developers to include artists in building design teams and to creating unique works of art that will demystify the process of selecting and installing project-enhancing art. Works commissioned under this program will be a great source of pride for building owners and the community.



## HOW ART BECOMES PUBLIC





**Public Art** is many things to many people, and for most it is usually difficult to singularly define. There are, however, components that most who practice this art agree are essential. These are Aesthetics, a striving for the highest qualities achievable in the artist's makings, that which will carry forward; a Responsibility to the Funding that provides the opportunity - public artist are not interested in the creation of *their artwork*, they understand the processes and decisions taken that generate these funds, and that the funds aren't theirs to do with as they please; Community Participation that comes in many forms - as community members being participants in artist selection, assisting the artist with necessary research, being part of the project steering group or review body, becoming a participant in production of the work - as the artist engages as a community's guide in discovery and realization of idea; and Site Context. Public art is, simply, about place - the deep ecology of a place, the careful peeling back of layer overlaid upon layer overlaid upon layer to reveal a palimpsest of place, a place that is as if been written upon, more than once, with the earlier writing incompletely erased and often revealing the legible shadowings of story.

Above all else, public art may be a conversation about who we are, who we are in our time, and who we yearn to become. Examples of the components above, blended together, abound with Burnsville poised to freshen this conversation.





## Public Art Mission

*Burnsville's SmART Public Art Plan* provides the framework for infusing artists' thinking, works, and imaginative experiences into Burnsville Yancey residents' and visitors' daily lives, revealing the region's rich cultural heritage, the beauty of its natural setting, while supporting the creative growth of Burnsville's community life.



## Guiding Principles

The Burnsville Public Art Program will engage the Burnsville Yancey communities by creating and supporting art experiences that will:

- Be thoughtful expressions of the civic character of Burnsville Yancey.
- Support the plans, needs, and context of Burnsville's districts and neighborhoods.
- Express a sense of permanence and care.
- Represent and be relevant to the communities of Burnsville Yancey and their pluralistic nature.
- Be respectful and take stewardship of the Burnsville's unique environmental setting.
- Incorporate green practices and materials at every opportunity.
- Take into consideration climate, safety, and longevity when selecting materials.





## Planning Objectives

- Address the entirety of Downtown.
- Establish comprehensive principles for both current and future public artists' projects and events.
- Provide implementation strategies that efficiently capitalize on both public and private funding resources.
- Provide avenues for creative partnerships through artists' projects in order to maximize resources and promote civic undertakings.
- Create the framework for well-designed visual elements that engender a sense of pride, identity, connectivity, and delight while reflecting the character of the communities that create Burnsville.



## Public Art Goals

- Articulate a vision of public art as an essential component of Burnsville Yancey;
- Promote awareness of, and educate the public about, public art and the Burnsville SmART Public Art Program to provide opportunities for individuals to identify with, and feel ownership of commissioned artworks;
- Reflect the strong arts, cultural identity, and historic heritage of the community;
- Utilize public art as a vehicle to educate children and provide avenues for their unique expressions to enrich the community;
- Build opportunities for public/private partnerships which will enhance existing program potentials and create dialogues for new and unique expressions;
- Utilize public art to strength economic development;
- Explore new relationships between art and architecture by commissioning artists to create works that are integral to the design and systems of a building or a site;
- Commission artists to create works that are directly responsive to the site for which they are commissioned and to create possibilities for collaboration between artists and design professionals, including architects, landscape architects, planners, engineers, and Town officials.



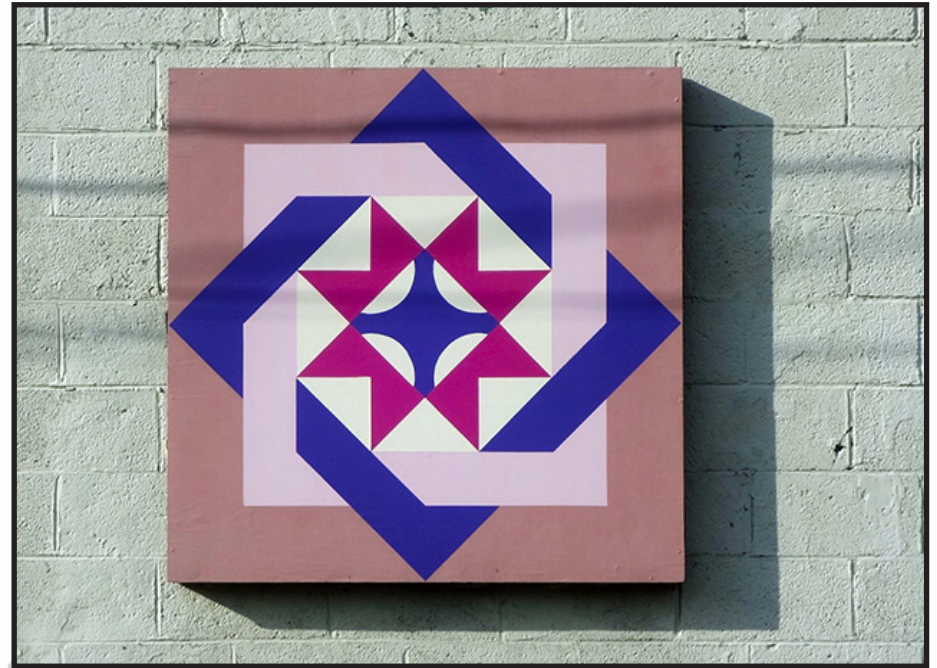


## Burnsville Art in Public Places

Burnsville's current Art-in-Public-Places and Public Art Collection is primarily comprised of sculptural works placed along West Main near the Town Center with other works placed within the Town; numerous bright and lively wall murals placed mainly in Downtown; and the Quilt Panels, a part of the Western North Carolina Quilt Trails initiated by Barbara Webster. These quilts honors the history and tradition of quilting by reproducing colorful patterns drawn from traditional quilts on painted wooden panels placed on barns, private shops, civic buildings, and family residences.









## FINDING OPPORTUNITIES

As the Burnsville Public Art Program grows and the Town grows with it, new artist opportunities will present themselves as a new Townscape emerges. Rather than presenting a list of projects to build, this Section presents options for artists' projects found within the current Town construct and are only representative of how to find them.

The projects here broadly encompass three differing categories, each generating various means of artist engagement; artworks of diverse scope, scale, materials, and means of fabrication; and varying methods of community engagement. These three broad categories are *Big Moves*, *Inserts*, and *Re-Caps*.

**BIG MOVES** are those single project opportunities that will, project-by-project, have substantial impact in the Burnsville Townscape and will newly define the Town by the scale, scope, and presence of these artworks. These works can be stand-alone, integrated, or performances that draw citizens into a common experience or into participation and creating the event.

Now that Highway 19E has been widened, discussion of a pedestrian bridge connector between the north and south sides of

19E in the vicinity of South Main Street may become renewed as roadway traffic grows. Such a bridge would certainly become a very Big Move.

Another opportunity for a Big Move is one that would also be a wonder-filled Town Event, a temporary yet repeating project, and one with sizable community participation. Using the Town Square as a canvas, a quilter working with a landscape designer could create, using crocus as their medium, a quilt of living color sweeping the Square from corner will be planted and renewed each Fall to bloom anew each Spring.



Portland Public Flower Show - Artist-designed Layout

Pedestrian Bridge over 19E at South Main Street





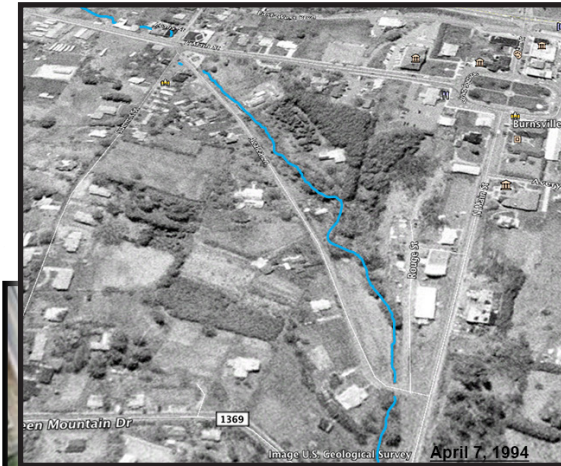
## Town Square Quilted Crocus Planting





## DAYLIGHT BURIED CREEK ALONG AZALEA WAY

Many artists working in the civic realm refer to their work, their commitment to the communities with whom they live, as a shepherding of idea rather than a making of objects. An idea worth shepherding by the whole of Burnsville is the daylighting a portion of one of Burnsville's in-Town creeks. Daylighting will give water's sounds to people walking alongside, a splash-playground for children, or a demonstration garden of yard plantings that support the creek ecology and in-turn grow healthy Toe River headwaters.





**INSERTS** place artists into the design process of new Town Capital Improvement Projects, major renovations, and private developments. Incorporating artists early into the design process produces cross-fertilization of ideas, concepts created from multi-discipline design, more effective use of limited resources, and more cost efficient construction. This is accomplished by the artist making use of facility programmatic requirements as the focus of their artistic design.

This approach is recommended for the Town's sidewalk projects to replace the brickwork outside the Town Hall and the new sidewalk running from the Town Square to the Sundial on the wall of the Yancey Times building. An artist can be commissioned to create brick-work patterns or fabricate and insert special-made bricks





## Burnsville Yancey Artists' Glass

One of the amazing Burnsville Yancey resources that has grown to be globally recognized indigenous art form is the work by the region's glass-based artists. Engaging these artists to be a part of the Town's built environment will further promote the region as an arts Town and will fundamentally change the experience of the buildings that carry these artworks. Glass artworks incorporated into building windows, doors, room dividers, and canopies, employed in site design and as paving elements will all create moments of curious surprise and will further announce Burnsville as the center-point of these artists.

Integrated glass art as a “building part”- similar to staircase railing, gates, and floor/wall tiles- provides easy means for incorporation into a building that would, without the artist’s glass, use standard window glass. In this approach the building budget has line-items for glass panels, a framing system, and installation of the glass. The artist uses the building budget for the glass in the artist’s work area will be placed plus the Capital Improvements Program (CIP) % Art Fund to design and fabricate the glass. The artist and architect design the glass framing system to meet building and art glass requirements within the building line item budget. Upon completion of glass fabrication the artist can install the glass or have project glaziers install the glass, both of whom accomplish this work using the building’s glass installation budget.









**ReCAPS** are artworks that re-capitalize on the Town's existing properties, facilities, and systems by making use of these infrastructure elements as foundation, framing, or armature to support new artworks created for specific locations, site requirements and conditions.

### **West Main Municipal Parking Lot**

At West Main near Cooper Street is a Town owned Municipal parking lot that presents to West Main a utilitarian picket metal bar fence. Given the many people coming from the west into Downtown via West Main, this fence presents an opportunity to convey one of Burnsville's stories by re-capitalizing something the Town already owns. By commissioning an artist to make use of the structural frame on which to mount artwork panels, this fence can become another Downtown Gateway element as it continues to serve the needed purpose as a fence.

### **Manhole Covers**

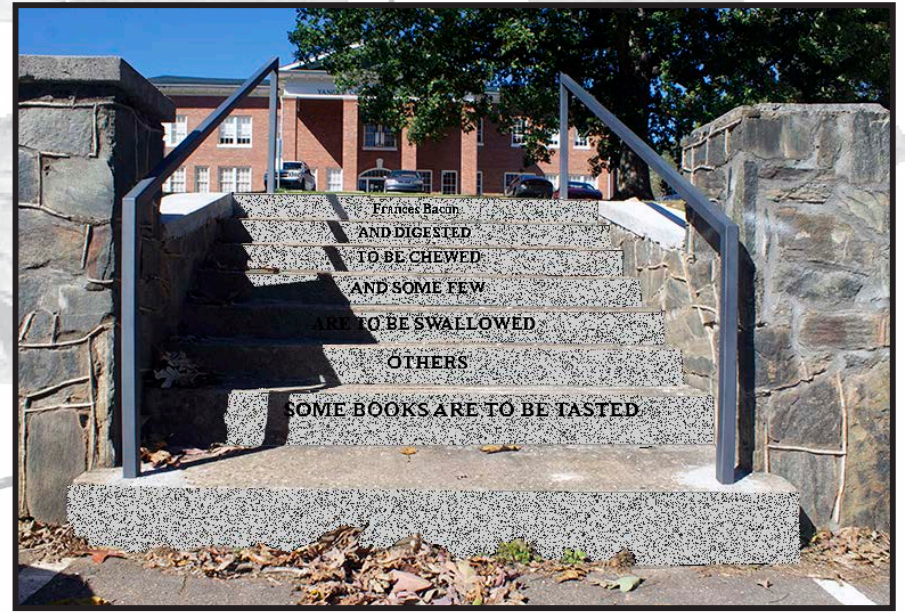
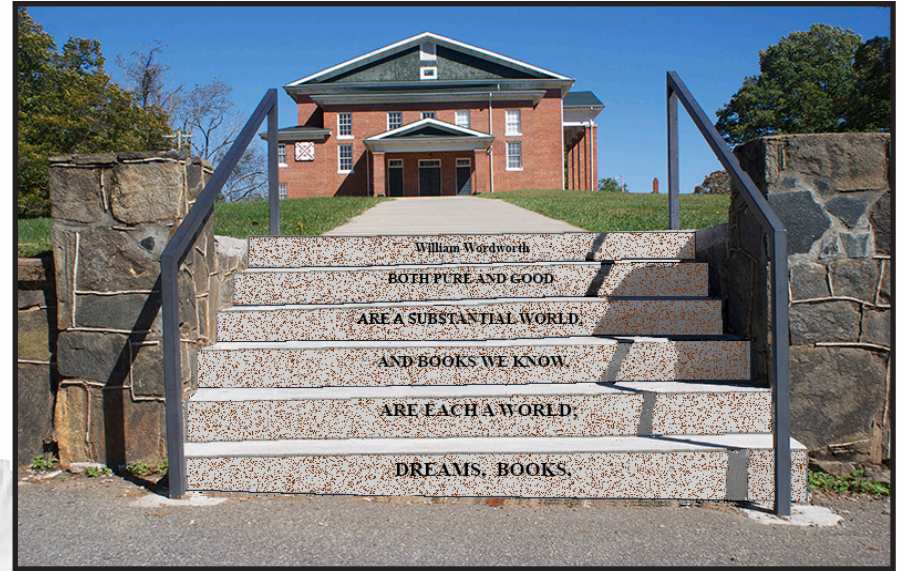
Salted into the sidewalks of every village, town, and city are the omnipresent manhole covers, meter covers, and valve caps. These are most often purchased from a catalog and are a match for the covers you will see in Asheville, Raleigh, and Los Angeles because one-size-fits-all. However, artists see these as akin to that beautiful small jewelry piece that is pinned to a fine blouse or jacket. If the Town's covers were placed in the hands of a resident artist, these become small elegant jewels in our sidewalks.





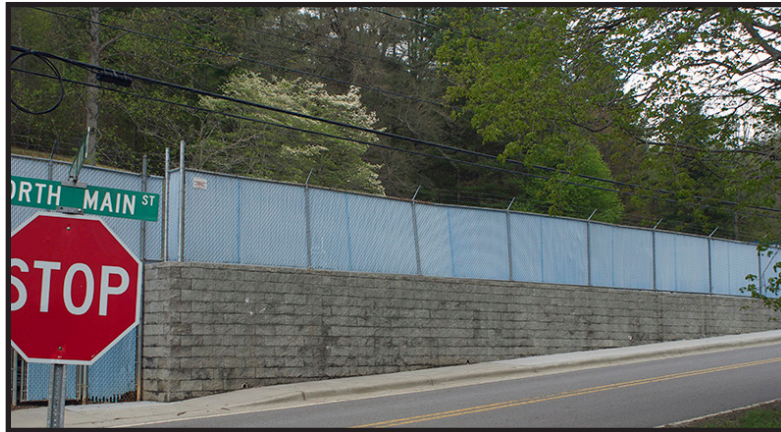
## Library Steps

The steps up to the paths leading to the Yancey County Public Library offer another opportunity to leverage existing infrastructure. The stairs are in good shape but the face of the steps, the risers, are not equal to the stone work adjacent to them.



One option can be to face the risers with a rich, durable native stone. Local poets and writers can be commissioned to new work that reveals what libraries mean and are, what books become, or text may be drawn from books that are in the library. These texts are sandblasted into the new stone risers.

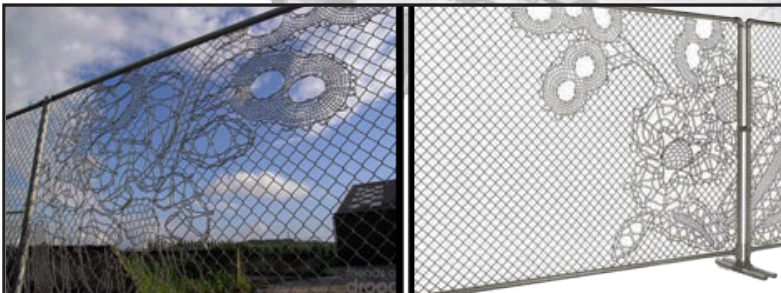
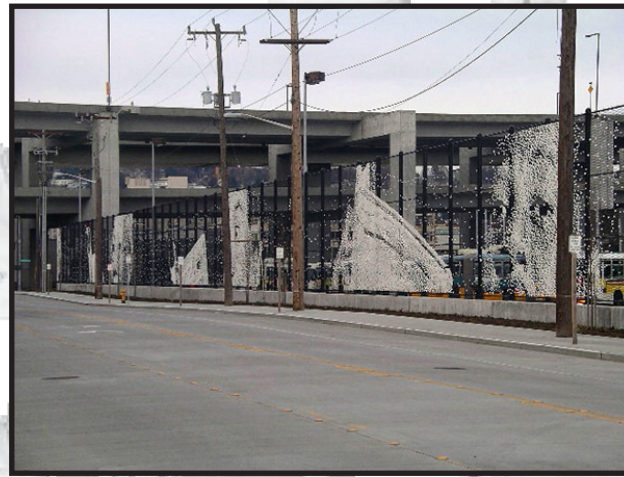




### North Main Swimming Pool Chain-link Fence

At the intersection of North Main and Green Mountain Road the safety fence around the swimming pool acts as a “gateway element” when entering Burnsville from the north - this path provides a view down the street into the heart of the Town. By making “something” of this fence, it can also serve as directional cue to the Library and Playhouse. The chain-link fence here, serving as a security barrier, can fulfill that task and be made into a work of art as poetic utility.

As noted, one definition of public art is “art that solves problems - art that does a job.” Using chain-link, artists are finding creative ways to re-vision this industrial material in ways that solve the security problem as well as making passing-by a much more engaging event.





## Duke Energy Electrical Sub-Stations

Burnsville is home to two electrical sub-stations - one on 19-E near the East Main intersection and the other on East Main at Azalea Way. By their placement and by their size, these facilities are unintended Gateway Elements and are in need of a concerted effort by the Town, the Public Art Design Committee, and Planning Board in partnership with Duke Energy. There is no question that everyone wants the power distributed by these stations, it's just that no one wants *these* sub-stations in their neighborhood.

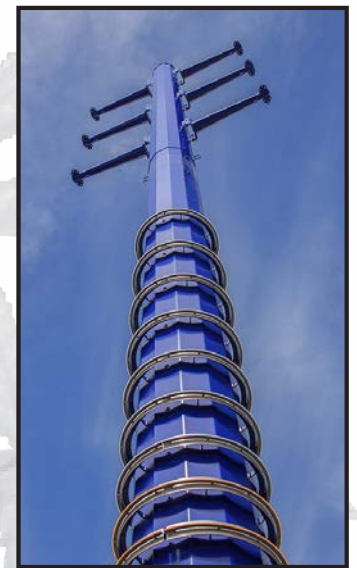
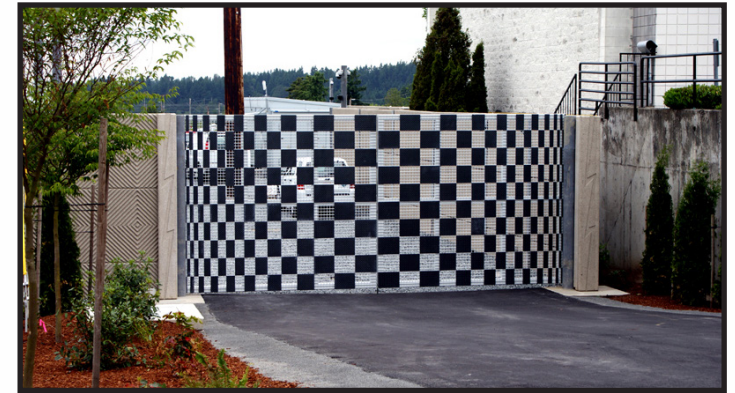
The history of artists working with sub-station engineers and architects is long and has proven that these facilities gain much greater acceptance with artists' embellishments of gates, fences, landscape, and the electrical transmission towers.



19-E @ East Main



West Main @ Azalea Way





## Burnsville's Front Porch

The Town centerpiece, Burnsville's Town Square, is Burnsville's Front Porch - home to numerous festivals, 4th of July Fireworks, community sky-viewings with the Blue Ridge Astronomy Group, the starting-place for the Healthy Yancey Trails System, the gathering place for Burnsville's Evening Strolls, the Annual Crafts Fair as well as a place for simply sitting on a bench for an afternoon or thorough a quiet evening. Drawing people to the Square, activating it with artist-created events, re-visioning it as a changing, welcoming, and inclusive place will stimulate imaginations and join communities as a ripening opportunity for the Burnsville Public Art Program.



Burnsville Annual Crafts Fair



Community Sky-Viewing - Blue Ridge Astronomy Group



### **Town Square is NC's greatest public place**

A great public space brings people together. It's a place where people play, sit and talk, eat, or just relax. And all of those things were going on at the Town Square when Ben Hitchings (left), president of the NC Chapter of the American Planning Association, came to Burnsville to present the Great Places in North Carolina Award to Mayor Theresa Coletta and Planning Committee Chairman Dean Gates during the Mt. Mitchell Crafts Fair. Burnsville Town Square beat out much larger communities from the coast to the mountains in online voting to win the honor. Hitchings said that Great Public Places also are the result of important community partnerships and efforts, often from years of hard work between planners, residents, businesses, community leaders, local groups, and others. The results are phenomenal and enhance the lives of residents, draw businesses, and bring visitors, he said.



### Town Square Drinking Fountain

*Re-imagining* the existing drinking fountain in the Town Square's northwest corner offers an opportunity to Re-Capitalize the water supply infrastructure already in place - fresh is now being piped in and the fountain is connected to a waste-water line. This drinking fountain can be rebuilt as a welcoming component of the Square. These mechanical elements can be re-visioned and leveraged as metaphor of the numerous streams that begin in Burnsville Yancy as well as a sculptural and personnel drinking fountain, as a work of art, and as a gift - a refreshing drink of water - to the patrons, visitors, and guests in Burnsville's Front Porch.







### Permanent Artist-designed Benches

Like many of the porches found in Burnsville, a collection of varied chairs, benches, and porch swings usually occupy any given porch. Following this local standard, regional artists will be commissioned to create unique seating sculptural elements in a variety of weather-durable materials. These artist-designed seatings will replace all of the existing benches thus creating “Burnsville’s Front Porch Benches.”

Benches currently sited in the Square are off-the-shelf low-cost items. Each bench holds a “dedication name plate” that will be reattached to new benches. The persons these benches remember or are funded-by can, through family and artist conversations and interviews, become a resource of idea and image for the new Town Square Bench Collection.



Found Stick Assembly in Cast Bronze







## Temporary Artworks

Through events such as the Crafts Fair, Old Time Days, Literary Festival, and others, Burnsville programs its downtown with cultural activities that provide art experiences in the Downtown for Town residents and Burnsville's guests. All of these goings-on bring people into Burnsville where they activate the Town as visitors explore cafes, galleries, and shops.

Many artists create and install work for a specific location, some for short time frames, other for longer periods. "Installation artists" play a wonderful role by letting us see the common everyday places we pass through in new ways by simply inserting

artworks into unexpected locations, altering these places in unanticipated ways. In downtown there will be empty storefronts as businesses come and go. When these shops windows become available they are a perfect venue for artist to place artworks in them or to significantly alter the window space or perhaps the entire empty store with temporary displays. Many of these artworks can only be realized in such spaces and are perfect for stores "in-between occupants. And the statistics are in - shops that are occupied by artists and/or their works rent out faster than an empty store, the sidewalk is activated, and more people move through the area.



Storefront Installations & Exhibitions





## Interventions, Events, Installations



*The Gates* Christo & Jeanne Claude

Yarn Bombings



Central Park, New York City

Temporary Sculpture







### Performance Works

In partnership with the Parkway Playhouse, a *Plays in the Square Program* can be developed that will expose Burnsville Yancey children and adults, who otherwise do not currently attend plays, to discover theater. Nominal support funding will be required to transport minimal sets and costumes as well as payment to actors and technical support.

Additional considerations include extravaganzas such as the Chapel Hill-based *Paper Hand-Puppet Intervention* or performance artist *Lucia Neare & Company* who create unique costumes and puppetry to tell stories in both unusual ways and places.

### PAPER HAND PUPPET INTERVENTION







*PAPER MOON*  
Lucia Neare & Company





## Connection to Historic District, Playhouse & Library

### Lanterned Path

Using the Lantern above the Yancey Burnsville Public Library entryway, the Town can commission a blacksmith and glass artist to collaboratively create lanterns to line the walking path and drive from the Town Square to the Library and the Playhouse.

These lanterns are not meant to provide light for safety purposes, rather they will glow as guiding lamps along the way. Each lantern could be powered by small solar panels (reducing cost and staying off the grid) mounted on the existing wooden power poles.



### Library Path Chalk Talks

In partnership with local school children, their teachers and librarians, children will be invited to the Library where they will, together, select a book that they will read to one another and have read to them. This reading may occur inside the Library or outside in the small amphitheater.

Following the reading, the children will be asked to draw a character in the story, or a place, or the part of the story they liked best in chalk along the concrete paths leading up to the Library.





### Sidewalk Text Inlay

In coordination with new sidewalks placed from North Main St up to the Library along Green Mountain Road, *the First and Last Lines* from novels, poems, classic literature, fairy tales etc may be inlaid into new concrete using various materials - tile, cut stone, cast bronze. In the event that new construction cannot accommodate these as integral inlays, text may be sandblasted into the concrete and filled with various colored epoxy paste.

A written-word artist or qualified editor should be hired as a consultant text selection as well as a graphic artist to layout and select appropriate fonts for each selection.

“Call me Ishmael. ... It was the devious cruising Rachel, that in her retracing search after her missing children, only found another orphan.”

*Moby Dick* - Herman Melville

“I am an invisible man. ... Who knows but that, on the lower frequencies, I speak for you?”

*The Invisible Man* - Ralph Ellison

“124 was spiteful. ... The rest is weather. Not the breath of the dis-remembered and unaccounted for, but wind in the eaves or spring ice thawing too quickly. Just weather. Certainly no clamor for a kiss.”

*Beloved* - Toni Morrison

“It was the best of times, it was the worst of times, ... It is a far far better rest that I go to than I have ever known.”

*A Tale of Two Cities* - Charles Dickens

“Mrs. Dalloway said she would buy the flowers herself. ... It is Clarissa, he said. For there she was.”

*Mrs. Dalloway* - Virginia Woolf

“It was a bright cold day in April, and the clocks were striking thirteen. ... He loved Big Brother.”

*1984* - George Orwell

“Once upon a time... and they lived happily ever after.”

*Mother Goose*



“Trail of Tears Marker” Cherokee Syllabary  
sandblasted into concrete plaza



## HIGHWAY 19-E PUBLIC ART ELEMENTS

As Highway 19-E enters and transits through Burnsville, the Town's Public Art Program is offered numerous opportunities to showcase the work of its resident artists as well as regional and national artists. To those who call Burnsville home, to those who regularly pass through, and to the growing number of visitors, this passage along this North Carolina roadway will be unlike most all roads in the state. Here, as artists' work tells the Burnsville stories while revealing its treasured inventiveness, these artworks will enrich everyone's understanding of Burnsville's vision.

Recently declared a Scenic Byway, the State Department of Transportation is bringing attention to this passage with tree plantings that reveal the wealth of the Appalachian forests in arboretum-like fashion. On the hillsides at South Main, a quilt pattern collaboratively designed by a Burnsville quilter, NCDOT, and the project artist will be fabricated using native stones. With additions of broad brush-like strokes of native plants, grasses, and wild flowers, this roadway will play out a seasonal delight as different plants bloom and change their color.

Artwork Elements for Highway 19E are shown on following pages. Combined, these artworks are stronger as a family of artworks, each exacting its own identity while revealing the other components of Burnsville's *Endless Gate*. These are:

- Gateway Elements placed at the intersections of Highway 19E and East Main Street, West Main Street, and South Main Street;
- Stone quilts laid on the embankments of South Main Street and 19E.
- Artist's panels placed on the chain-link fence at the top of the retaining wall west of South Main with Glass Gabion Columns on the wall face;
- Artist's sculptural works inserted into the fence railing running along section of the highway;
- Artist's cut-metal wraps on traffic light poles;
- Artist's images laid over four otherwise utilitarian traffic control boxes set adjacent to sidewalks at four intersection.
- Large boulders cut into individual & group seatings with names of mountains of note, their height, and distance from Burnsville.

**GATEWAY**

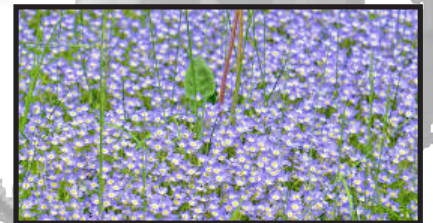


**TRAFFIC POLE WRAPS**



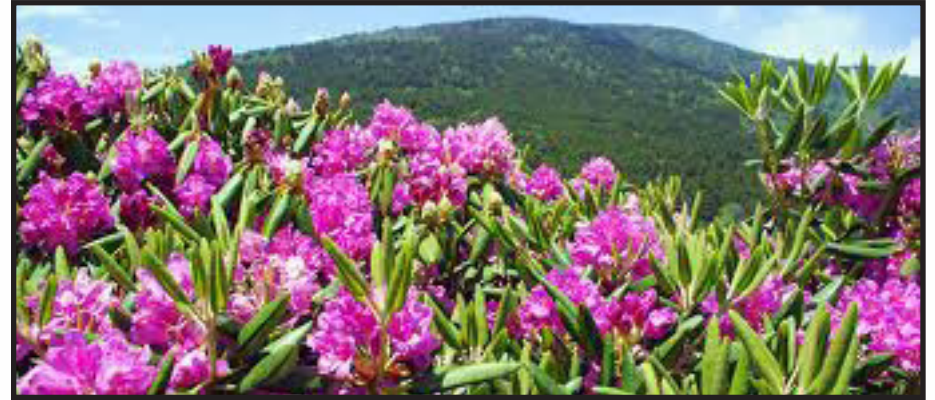
**TRAFFIC CONTROL BOX**

**ART PANELS on CHAIN-LINK**



**MOUNTAIN SIGHTING SEATINGS**





//////// ARTISTS' FENCE INSERTS

- TRAFFIC CONTROL BOXES
- TRAFFIC POLE WRAPS



● MOUNTAIN SIGHTING SEATINGS





## GATEWAY MARKERS - CONCEPT PHASE

The Burnsville 19E Entry Gateways are placed singularly or in sets of three at the East and West intersections with Main Street. Placement at South Main will be more as linear massings running towards and away from the intersection with 19E. The Gateway Markers reference two of Burnsville's stories - one a deep-rooted tradition, one a new adventure around which stories will grow.

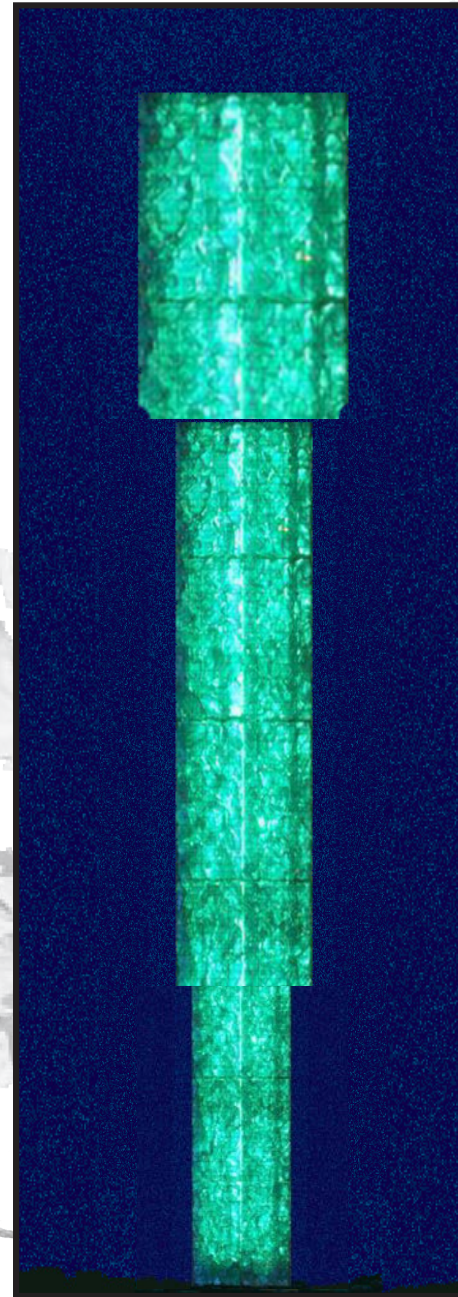
Drawing on the recent certification as one of twenty-seven International Dark Sky Communities, the new Star Park and its 34-inch telescope, the largest observatory telescope in North Carolina and largest dark sky public telescope in the southeastern United States, the sculptural Entry Markers derive their shapes using early telescopes as structural form.

The deep-rooted tradition story of the internationally renown resident community of artists working in glass is also a component of the Markers. Rather than building these Markers with finished glass artworks, large fractured pieces of raw glass fill the bodies of the scopes.

These Marker telescopes are internally lit to a quiet glow by use of solar powered LEDs. Respecting the requirements of Dark Sky, there will be no light spill and none shining up into the night sky.



Gabion Local Stone

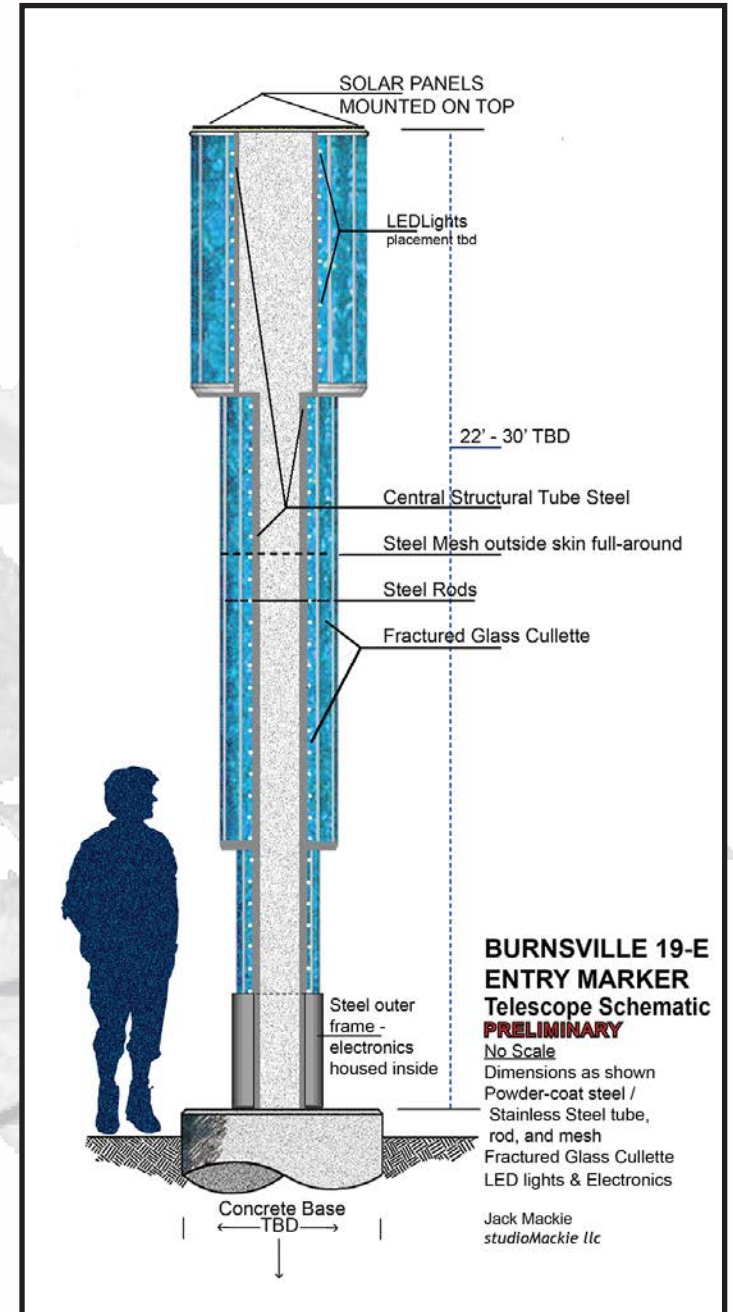
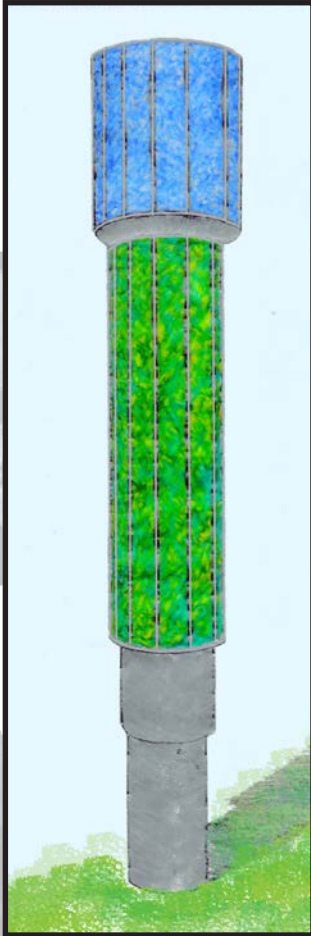


Lighted Gabion Glass





## CONCEPT STUDIES





## South Main Gateway

At this location, the center-point of the Burnsville Scenic By-way, the Gateway takes a different expression and is unlike the East and West Gateways. Here the numerous signs, power and traffic light poles, the large sloping hillside, and "Great Wall" require combination of ideas to form the whole.

30' X 30' Stone & Glass Quilts





The elements making this Gateway include large quilts made with native stones on both sides of the roadway, lighted glass gabions built onto the wall, flowering and/or fall color vines set between the gabions, possible artist-designed quilt panels set along the fence, and indigenous trees, grasses, and plantings completing the Gateway design.

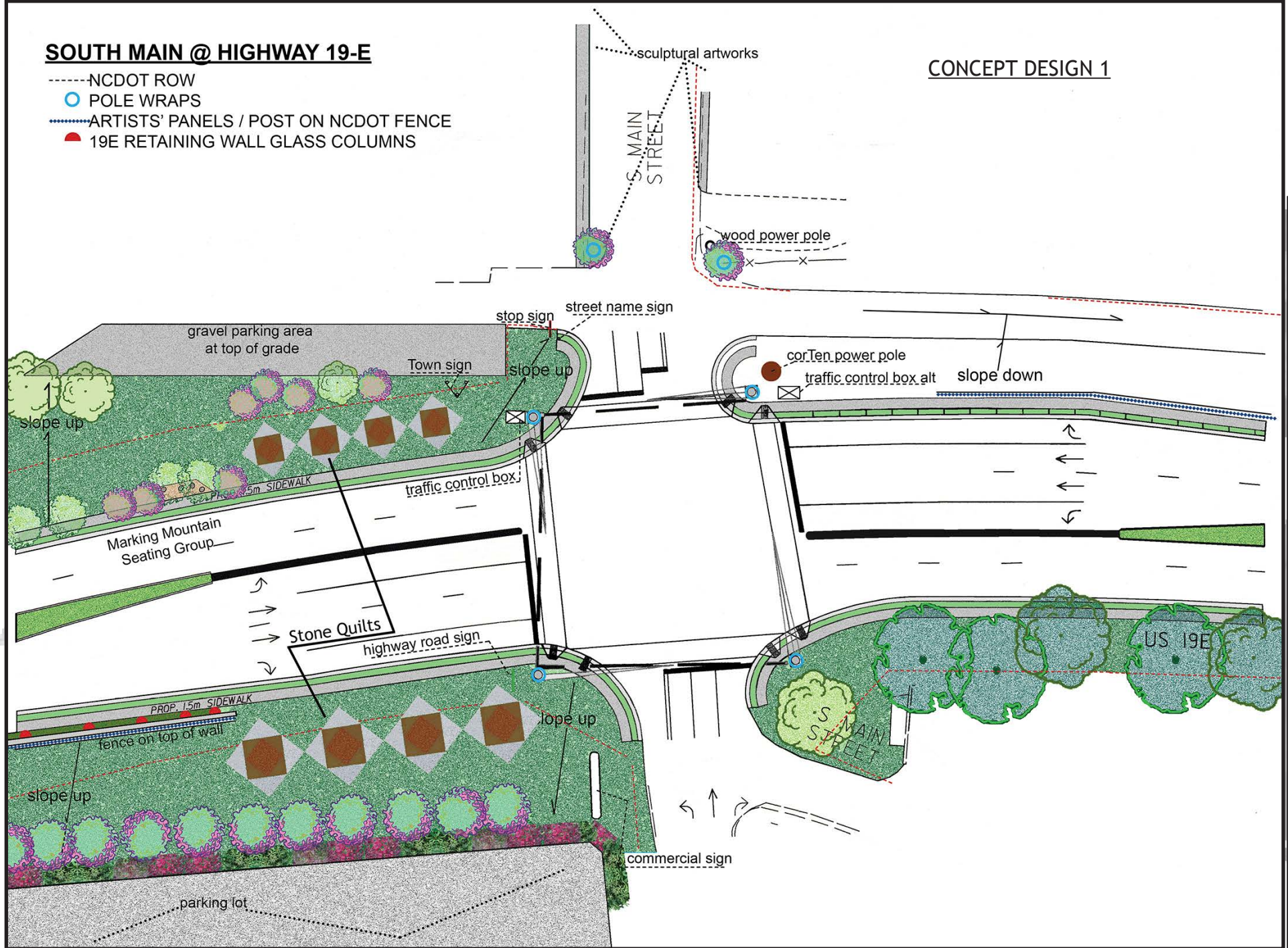




## SOUTH MAIN @ HIGHWAY 19-E

- NCDOT ROW
- POLE WRAPS
- .....ARTISTS' PANELS / POST ON NCDOT FENCE
- 19E RETAINING WALL GLASS COLUMNS

## CONCEPT DESIGN 1

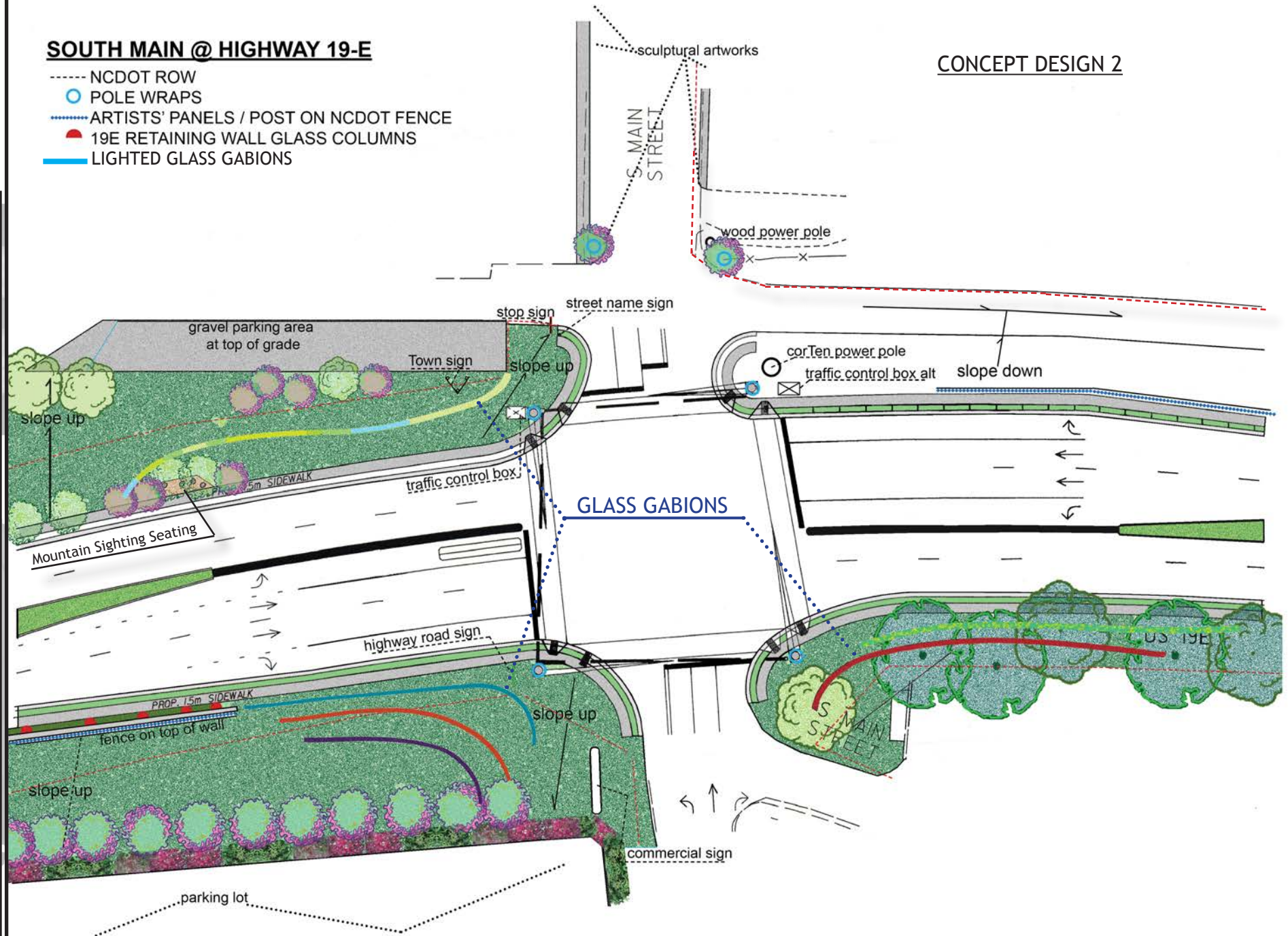




## SOUTH MAIN @ HIGHWAY 19-E

## CONCEPT DESIGN 2

- NCDOT ROW
- POLE WRAPS
- ..... ARTISTS' PANELS / POST ON NCDOT FENCE
- 19E RETAINING WALL GLASS COLUMNS
- LIGHTED GLASS GABIONS

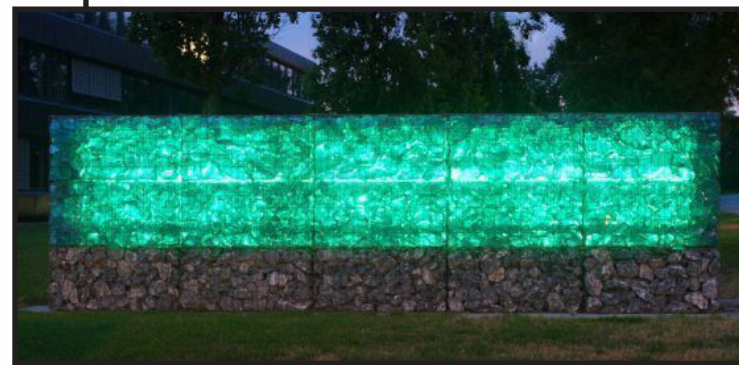




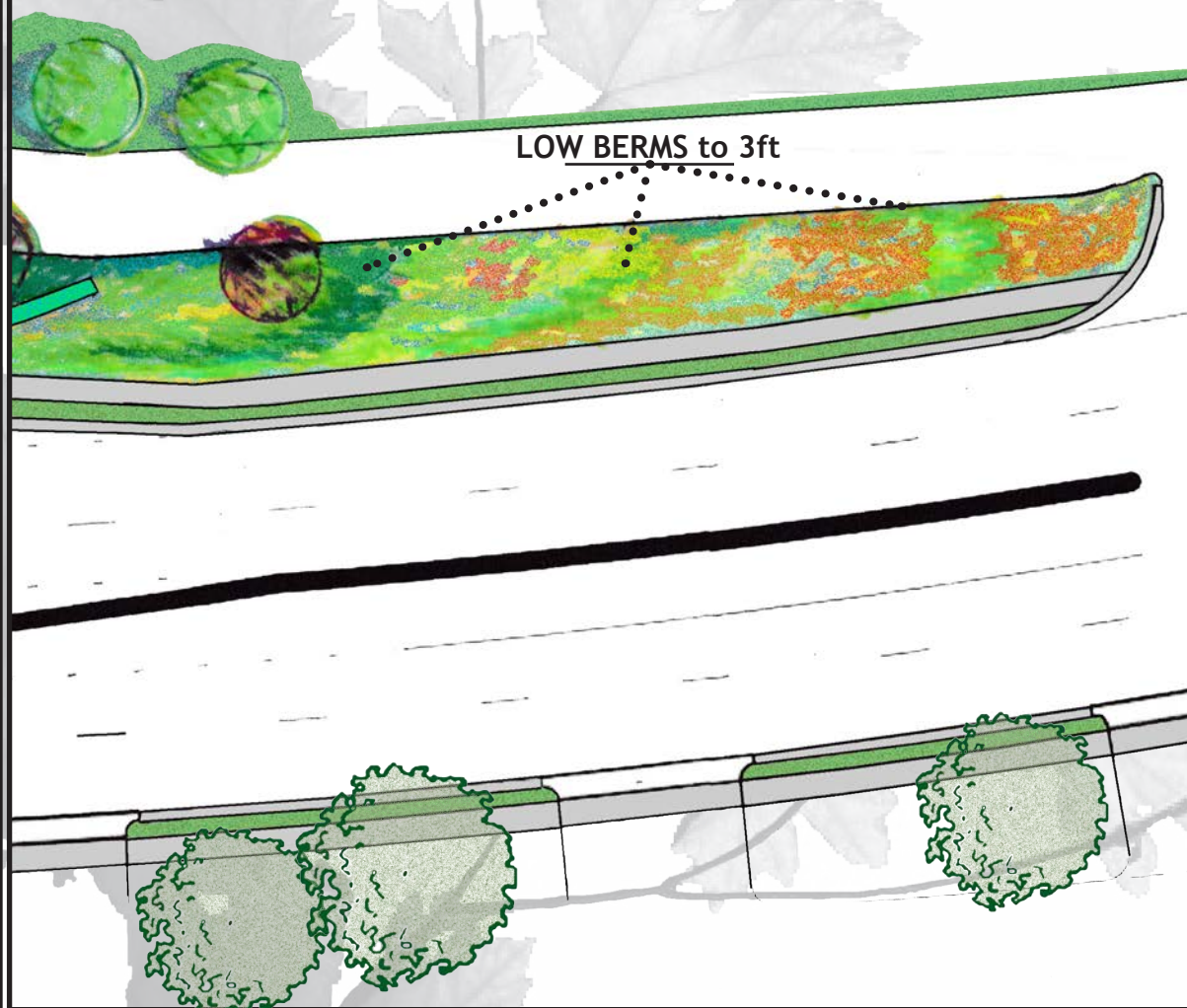
EAST MAIN @ 19-E GATEWAY  
GLASS GABION BERMS &  
MIXED WILDFLOWERS  
concept design





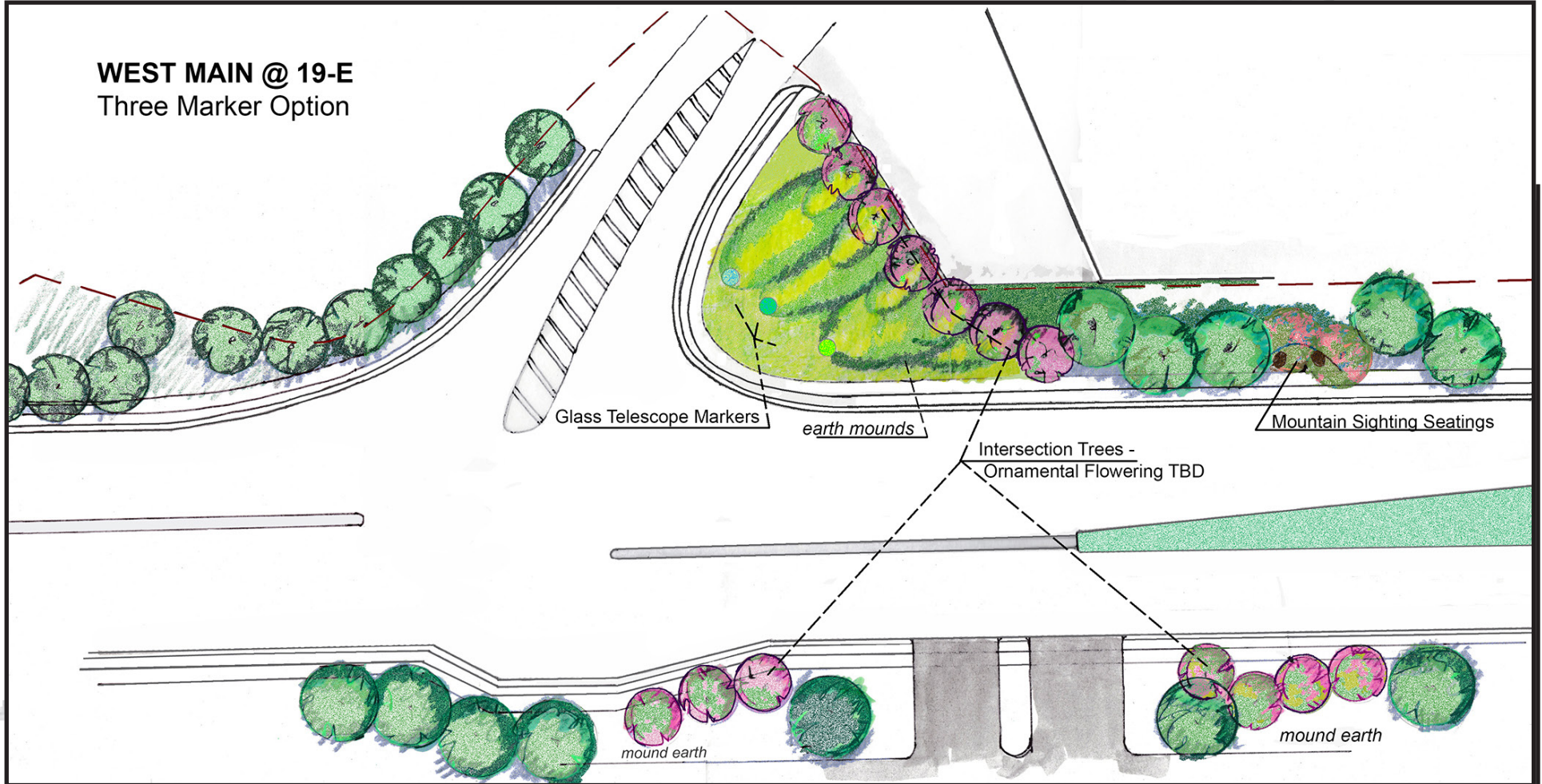


Low-lit Glass Gabions & Land-sculpting

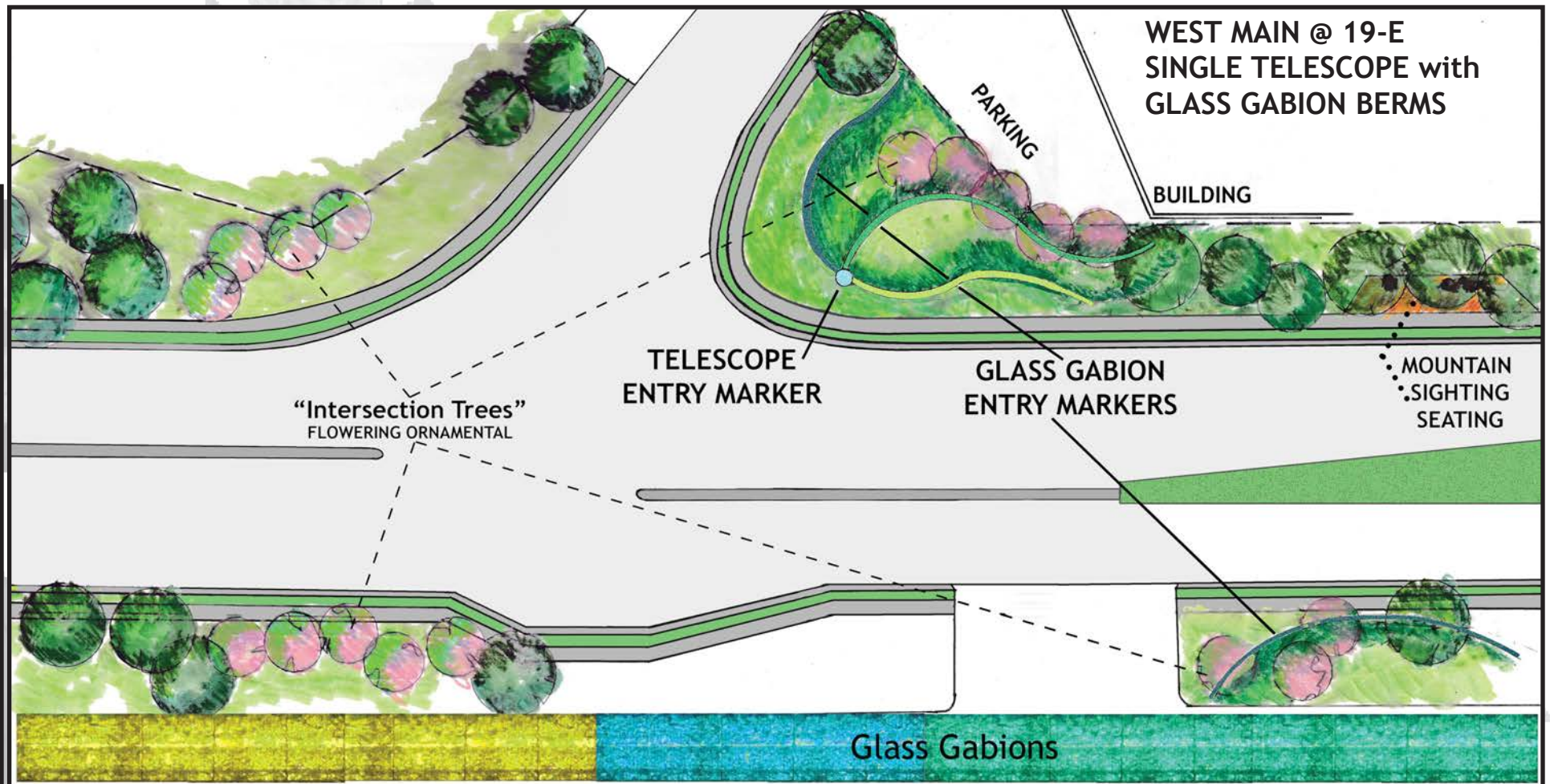




**WEST MAIN @ 19-E**  
Three Marker Option



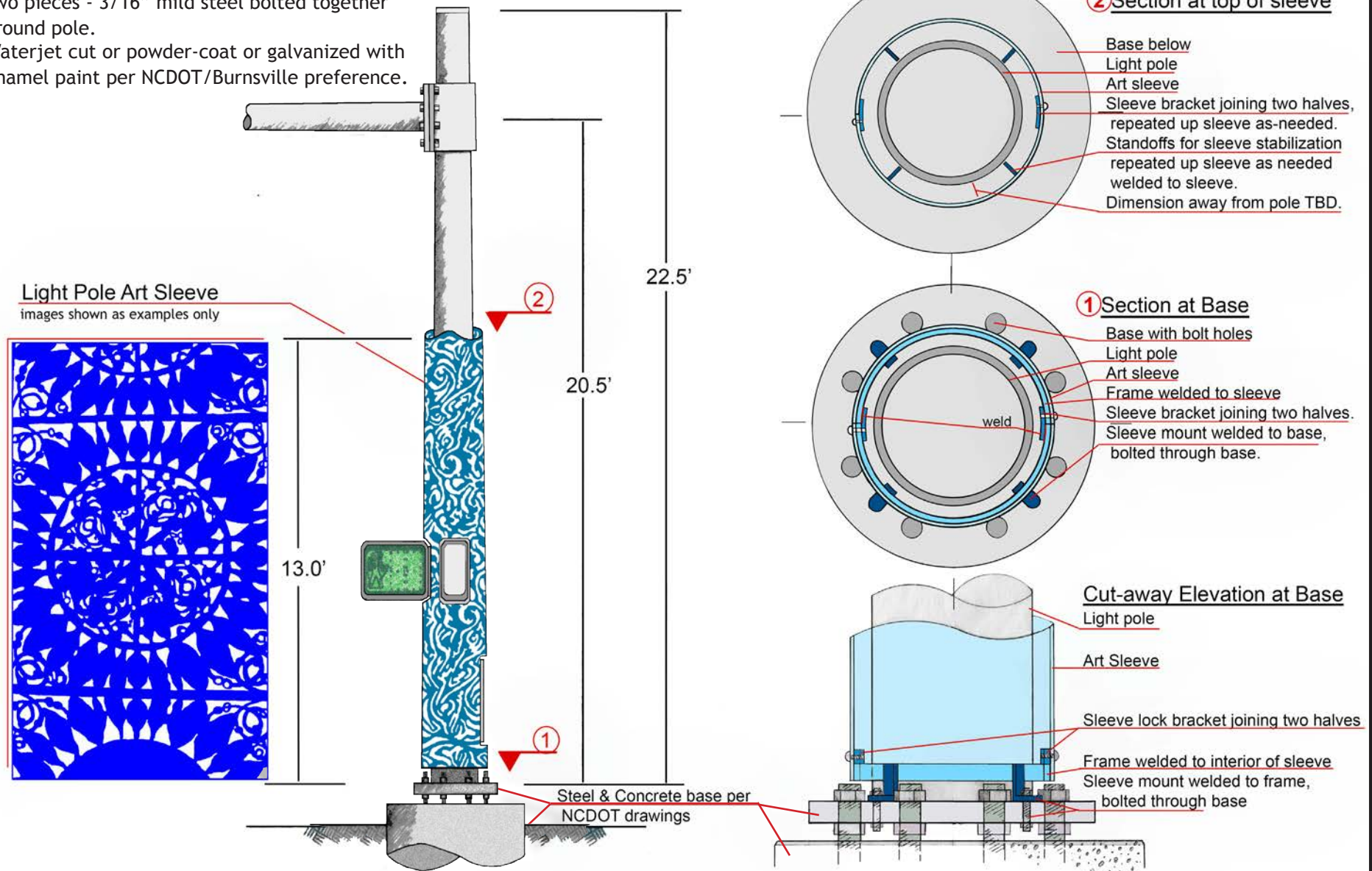






Two pieces - 3/16" mild steel bolted together around pole.  
Waterjet cut or powder-coat or galvanized with enamel paint per NCDOT/Burnsville preference.

## CONCEPT STUDY

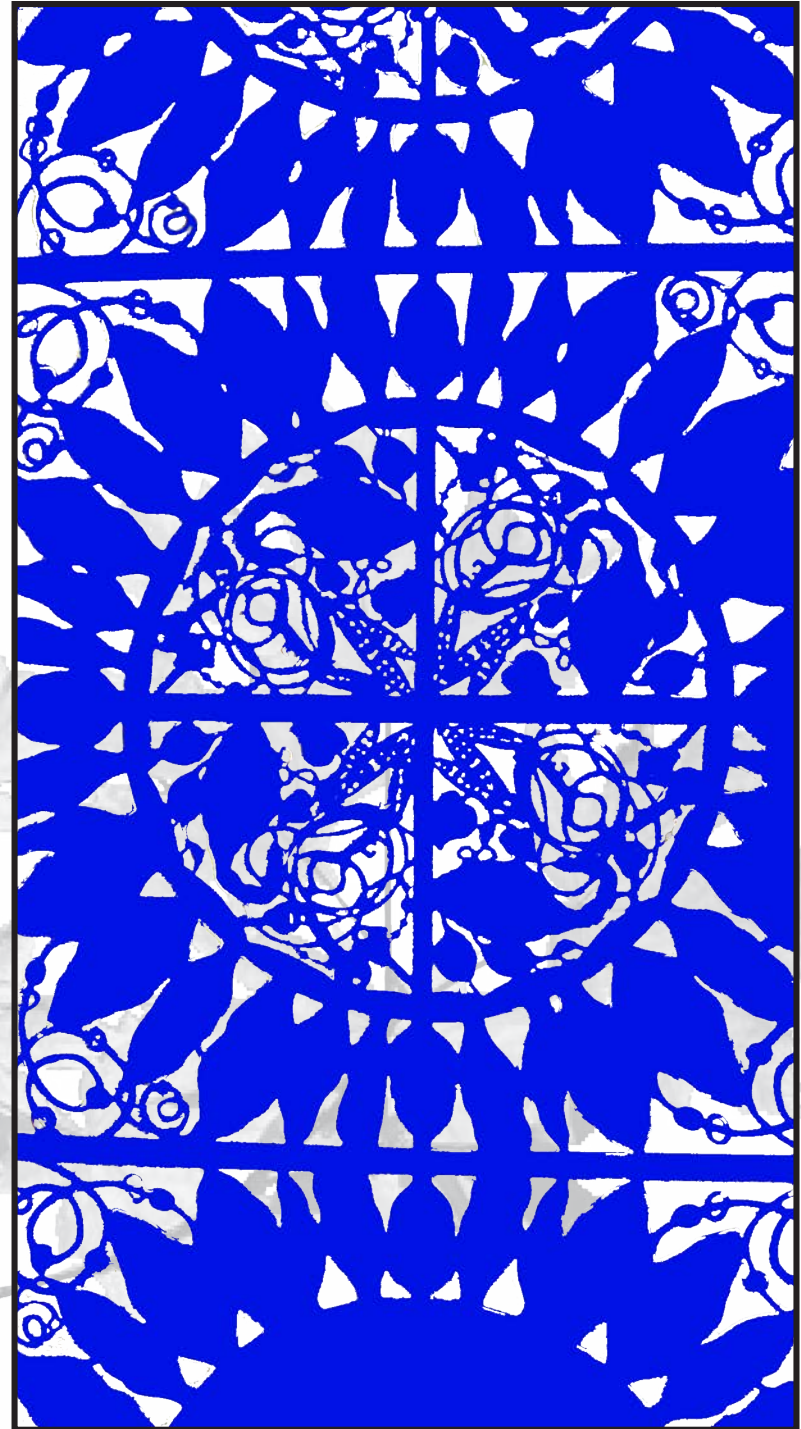




## TRAFFIC LIGHT POLE WRAPS

Improvements on Burnsville 19-E include new traffic control lights at three intersection - South Main, Pensacola Road, and East Main. Each intersection will have four silver galvanized poles located on each of the four corners with traffic lights on over-road extended arms and WALK - DON'T WALK signals.

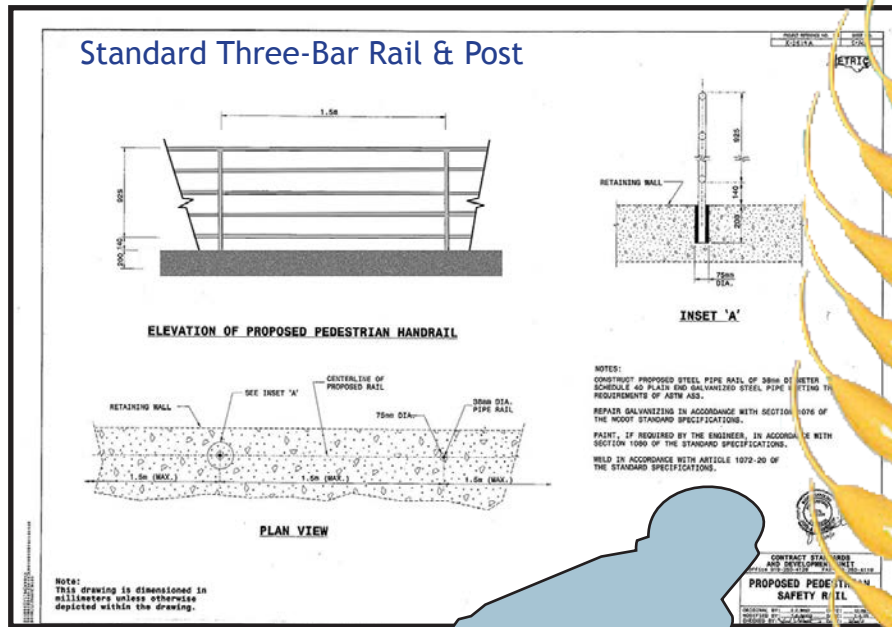
As a part of the *Endless Gate* sequencing, a regional artist will be commissioned to create “*Pole Wraps*,” sleeves made from panels of light-weight steel. These steel sheets will be water-jet or laser-cut to reveal artist-designed images or patterns drawn from the vast array of flora and fauna in the mountains surrounding Burnsville - the patterns of wind rushing across an open field, images derived from the intricate design of native plant seed pods, the fine texture seen in the antennae of a Luna moth, the water running in the Toe. The artist’s panels are then rolled to match the pole circumference, painted or powder-coated per the artist’s specification, and mounted to the base of the traffic light pole. These poles can be installed as stand-alone artworks with three placed on South Main between 19E and the Town Square.



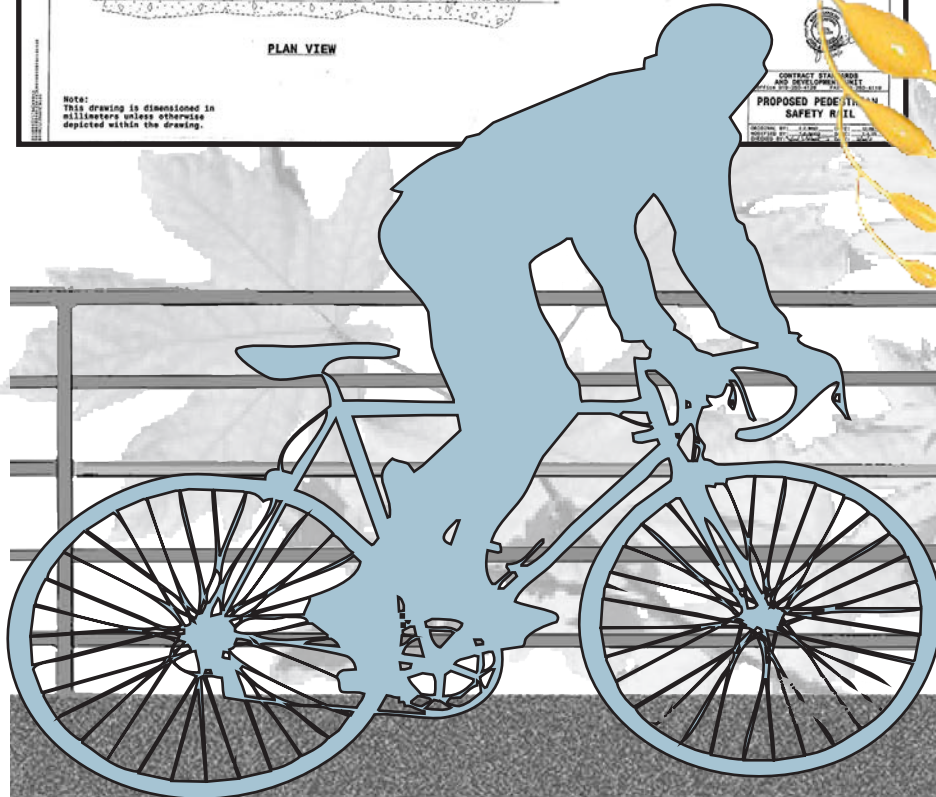


## 19-E ROADWAY RAILING OPPORTUNITIES

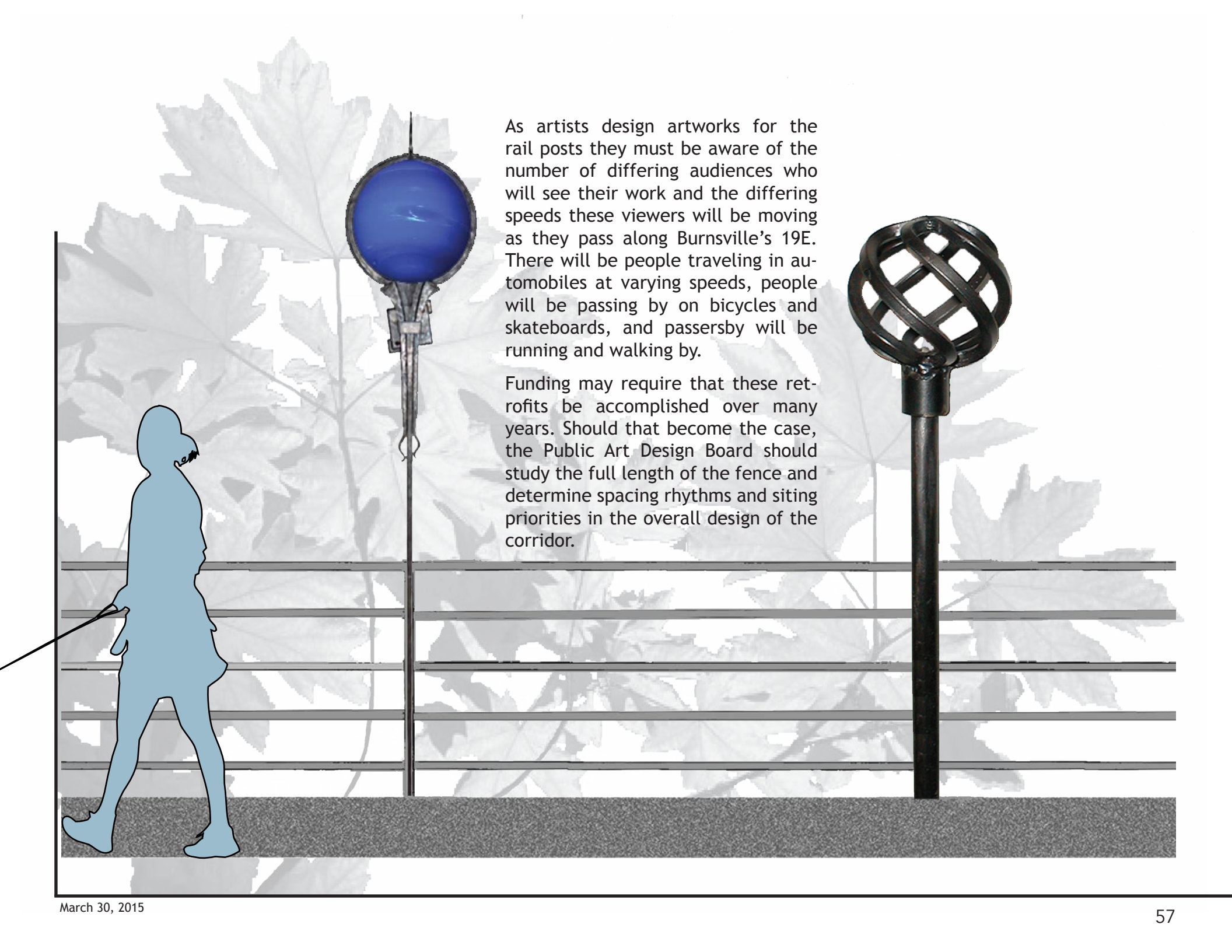
### Standard Three-Bar Rail & Post



North Carolina DOT will be placing a “5-Bar Railing” along 2500+ feet of the new 19E roadway. This presents an opportunity to commission artists to create sculptural artworks that would be attached to the posts as simple retrofits. The length of this fence-type suggests the possibility of having numerous artists involved. Artists working in forged & hammered steel, cast metals, and other techniques using very durable materials should be sought for these commissions.







As artists design artworks for the rail posts they must be aware of the number of differing audiences who will see their work and the differing speeds these viewers will be moving as they pass along Burnsville's 19E. There will be people traveling in automobiles at varying speeds, people will be passing by on bicycles and skateboards, and passersby will be running and walking by.

Funding may require that these retrofits be accomplished over many years. Should that become the case, the Public Art Design Board should study the full length of the fence and determine spacing rhythms and siting priorities in the overall design of the corridor.



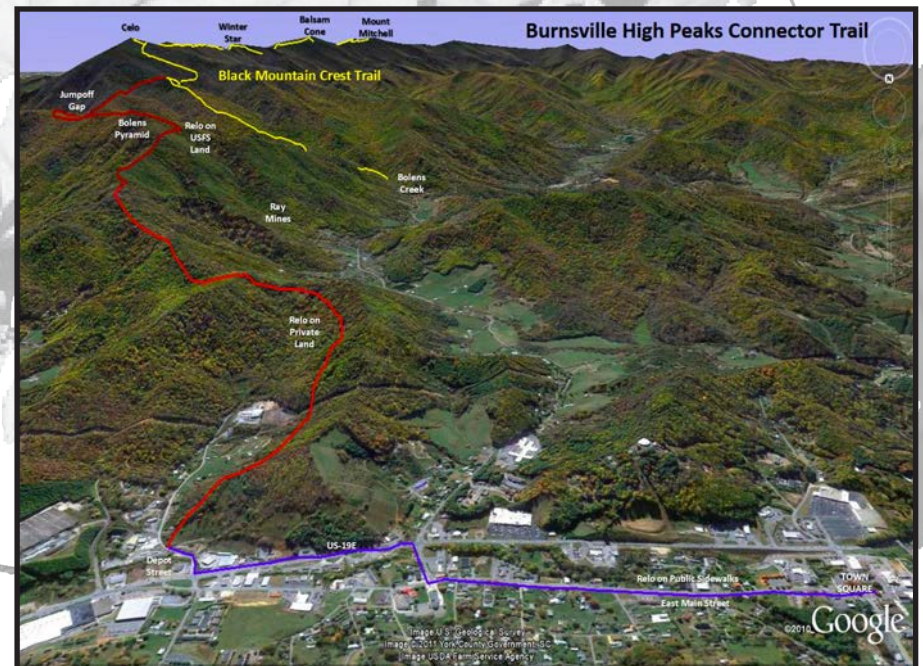
## MOUNTAIN SIGHTING SEATINGS

Healthy Yancey has designated the Town Square as the heart of their regional Walking Trails starting point. From the Square, walkers will take mapped short walks, long walks, short day hikes, and hikes that will take a hiker to the Mt. Mitchell and beyond. Many of these trails make use of the new sidewalks along Highway 19-E where new landscaping will provide summer shade and cut stone benches.

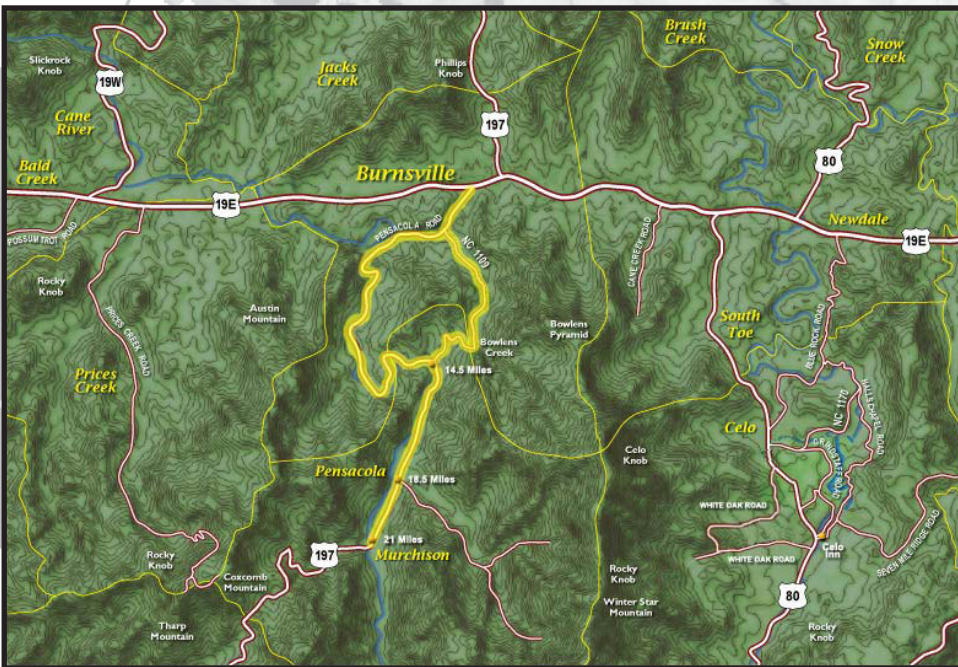
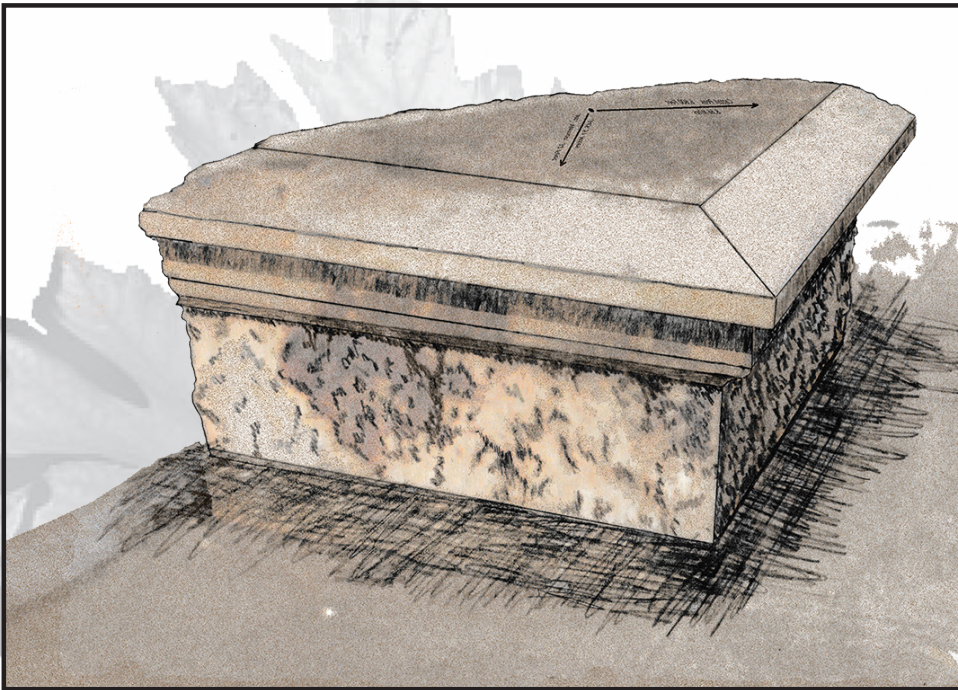
Within 30-miles in any direction there are 30 different kinds of stone. These stones will be studied to determine which are best suited for carved benches. The benches, representing a library of local stone, could all be made by one artist or the Town can engage a number of regional stone cutters to sculpt the benches. The only bench prerequisite is that they provide comfortable seating.

These benches, the *Mountain Sighting Seatings*, will be set alongside the sidewalk trails offering a place meet others in your walking / hiking group or just to have a seat on us provided by Burnsville's Public Art Program. Each bench will hold the name, height from sea-level, and distance from Burnsville (as a crow might fly) of a local mountain, many of them the highest peaks east of the Mississippi River - Mt. Mitchell, Mt. Craig, Balsam Cone, Cattail Peak and Mount Gibbs - paired with another notable mountain elsewhere, all members of the family of global peaks which include those close by in Burnsville's neighborhood.

|                  |           |                                |
|------------------|-----------|--------------------------------|
| Mt. Mitchell     | 6,684 ft  | 10.75 miles from Burnsville    |
| Mt. Everest      | 29,028 ft | 7,974.93 miles from Burnsville |
| Mt. Craig        | 6,647 ft  | 9.91 miles from Burnsville     |
| Mt. Kilimanjaro  | 19,341 ft | 7,993.42 miles from Burnsville |
| Cattail Peak     | 6,600 ft  | 8.66 miles from Burnsville     |
| Mt. Saint Helens | 8,366 ft  | 2,172.55 miles from Burnsville |
| Clingman's Peak  | 6,557 ft  | 12.63 miles from Burnsville    |
| Mauna Kea        | 13,793 ft | 4,509.69 miles from Burnsville |
| Mt. Vernon       | 39 ft     | 345.51 miles from Burnsville   |











## Traffic Control Boxes

At every road and street intersection that has traffic lights we always find the ubiquitous box, set somewhere near the intersection, holding the electronics that run the lights. These boxes, most often painted gray pretending we don't see them, are essential objects in the landscape that can be more than just ubiquitous gray boxes.

As we sit waiting for lights to change at Burnsville's four traffic light controlled 19E intersections, our eyes wander. By cladding these boxes with images generated by Burnsville Yancy artists, wandering eyes can find wonder in these boxes. Using simple "bus wrap" vinyl, anything an artist makes that can be photographed, can be transferred to vinyl, and can be wrapped around the boxes. This technology provides opportunity for artists whose chosen medium is otherwise unsuited to public display to be brought into our public realm - photographs, prints, drawings, glass works, fabric artworks, and paintings - any and all mediums.

In addition to the four new control boxes along 19E, a box sitting in Town Square can provide opportunity for visitors to see into the detail of the artworks, to see the stitches, brush strokes, and pencil marks. Costs for wrapping is very reasonable which gives opportunity to create a changing gallery on the boxes by switching out images every six months or annually. This changing "roadside gallery" can feature Quilts of the Appalachian Mountains, Burnsville Children's Art, as well as drawings, paintings, and photographs of Burnsville's natural environment.





Quilt Cover, Ketchum Idaho



Compass Flower Cover, Ft. Worth Texas



BURNSVILLE HIGHWAY 19E PUBLIC ART ELEMENTS

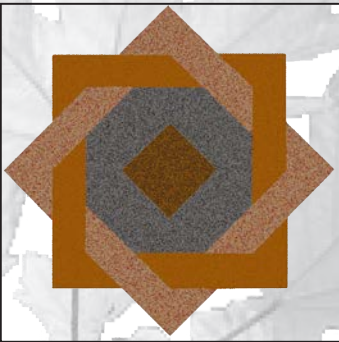


Glass Gabions

THREE ENTRY MARKERS



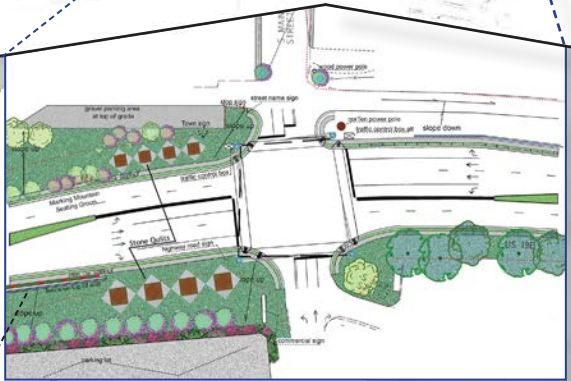
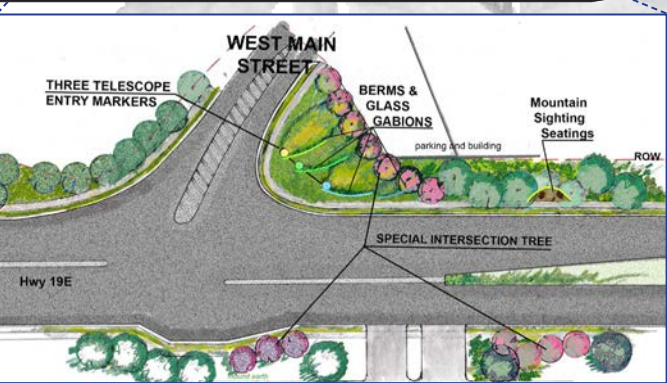
Mountain Sighting Seatings



Stone Quilts

Traffic Light Pole Wraps -

3 intersections  
4 poles per -



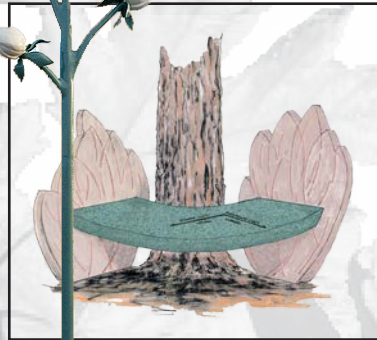
Quilt Fence Panels



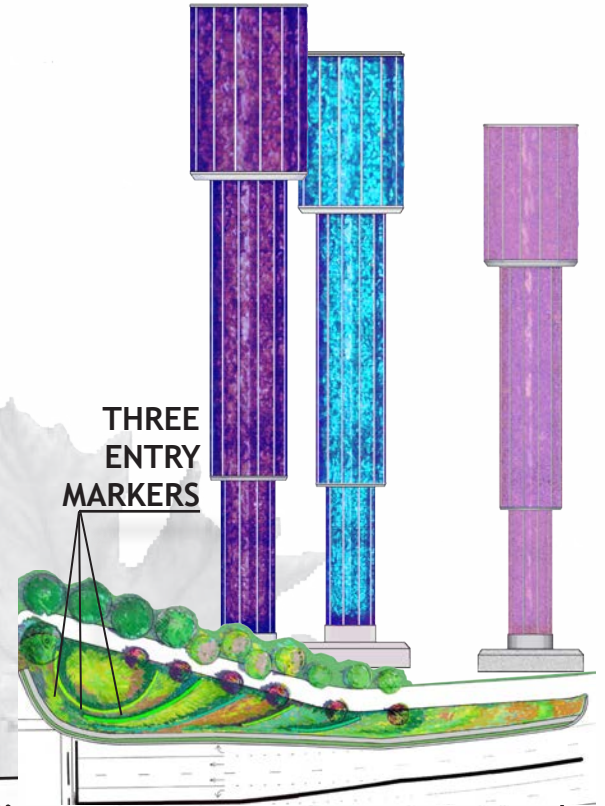
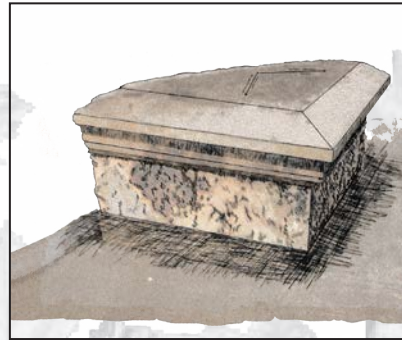




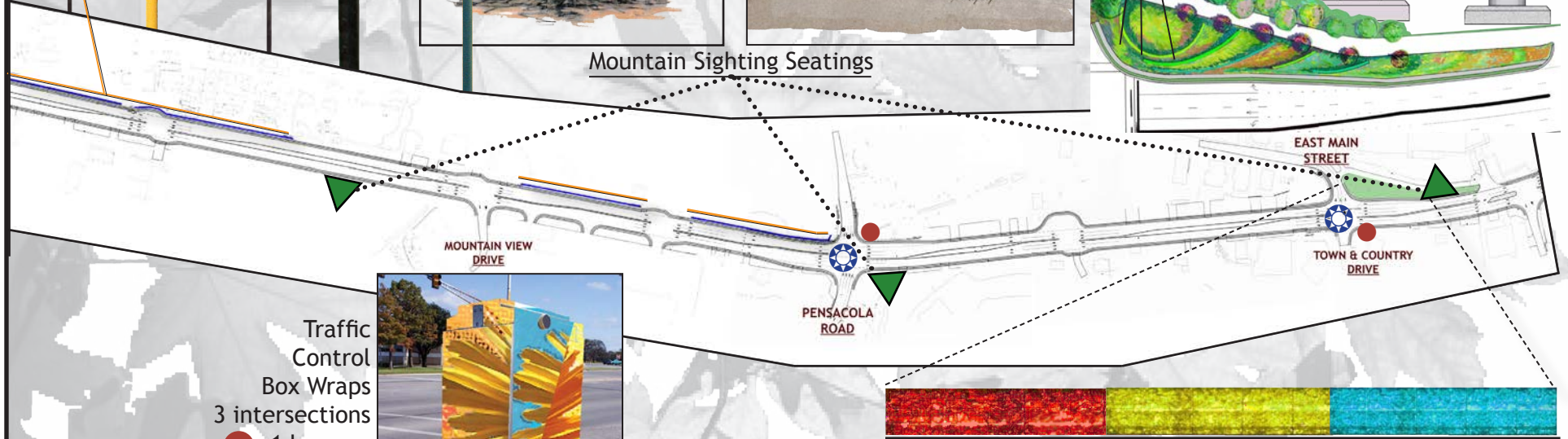
Safety Rail Enhancements



Mountain Sighting Seatings



THREE ENTRY MARKERS



Traffic Control Box Wraps  
3 intersections  
● 1 box per



GLASS GABIONS



# BURNSVILLE SmART PUBLIC ART PLAN

## EXECUTIVE SUMMARY

### INTRODUCTION and RATIONAL

The *Burnsville SmART Public Art Plan* outlines goals, objectives, and implementation strategies to grow the public art program as administered by Town Council, Burnsville Public Art Design Board (PADB), and the Toe River Arts Council. The plan contains a public art resolution, means of funding and guidelines for the Town, recommendations for the PADB, program administration, potential public-private partnerships, and project areas.

The plan is a result of meetings, interviews and conversations with elected officials, the Burnsville Art Design Board and Burnsville Planning Board, individuals and focused groups, presentations to both the general Burnsville populace and the regions artists, and extensive national and regional research. The planning process was overseen by the Toe River Arts Council, public art consultant Denise Dickens, public artist/planner Jack Mackie, and the North Carolina Arts Council. The final plan captures the aims and intentions of Burnsville's communities and focuses on specific action steps for implementation. The Program Guidelines and Policies that support the Plan represent studied research of regional, state, and national Best Practices that have been tested and are proven.

Burnsville Yancey, with its distinctive physical appearance, has an intrinsic personality and tradition that remains intact despite the fluctuating economy and irregular growth it has seen, particularly over the last decade. As a resurgent Burnsville Yancey renews its innovative spirit, public art can play the distinctive role as hearth and oven for that spirit.

Public art - art that is created with public involvement in its siting, content, context, and creation - is most often successful when it results from the community's engagement in the entire process. This interpretation differs from the earlier model of

"art in public places," which is an artwork or series of artworks that are created and placed into a public arena without a direct relation to that public site, or to community interests, values and attitudes.

Public art can play a significant role in the visual and sociological development of communities. When done without proper thought and attention paid to community attitudes and feelings, it can be a controversial and sometimes divisive element in the community.

In order to create a successful Public Art Program, one that both reflects and enhances the community, it is important to go through an extensive and comprehensive planning process, which takes into account the views and attitudes of multitudes of persons, agencies, and organizations from the entire community and area which the Public Art Program will ultimately affect.

### THE BURNSVILLE PLANNING CONTEXT

Located in the Western North Carolina mountains, in the most rural of all North Carolina counties, and in the shadow of Mt. Mitchell, the highest peak east of the Mississippi River, Burnsville is known as "the Heart of the Blue Ridge," "Gateway to Mt. Mitchell," and can, at this time, also be claimed as "The Home of Innovations." Now experiencing the onset of regrowth and reinvestment as a result of Burnsville Yancey putting infrastructure in place during the recession through an organization made up of industry representatives who meet regularly with local government, economic development and community college officials, the Town is welcoming new industries. The result of this 'looking ahead' is being seen in the exciting investment by Mayland Community College in its Anspach Advanced Manufacturing School; the installation of the fastest community broadband internet service in the state; better community and business access in the rebuilding of Highway 19E; the formation of TRACTOR, the local farmers' produce aggregation center; and in the EnergyXchange, a resource representative of regional residents' and visitors' understanding of Burnsville as a place of innovation. Combined, these infrastructure



investments, critical to job creation and keeping existing industry and business healthy, foreshadow a new sense of place for Burnsville that sets it apart from other regional communities and that sets its citizens on a forward path.

A part of Burnsville's forward momentum is represented in the number of practicing artists who make this region their home. Some crafts artists have had their skills passed down through generations in the tradition of the region, others have been attracted to the area by its natural beauty and the community of artists that already existed there, drawn initially by the Penland School of Crafts who then chose to remain. Once regarded as being on the margins of the regional economy, artists are now seen as principal assets of the region who draw visitors and generate revenue for the region. Their impact on the region's economy is measurable. A 2007 Western North Carolina survey found that the professional craft industry in Western North Carolina generated a total annual economic impact of \$206,500,000.

Collectively these artists have created and continue to build the Burnsville Yancey region as an internationally recognized arts center, making it the home of more professional artists per capita than any other region of our country. This creative element of rural economies contributes to growth in four ways: As local amenities that attract tourists, talent, and jobs and help retain youth; As products and services that reach external markets; As secondary income raising family incomes; As new, more sustainable, sources of competitive advantage for traditional companies. Combined, these art activities link directly with Burnsville's economic development goals.

#### **PUBLIC ART MISSION**

Burnsville's SmART Public Art Plan provides the framework for infusing artists' thinking, works, and imaginative experiences into Burnsville Yancey residents' and visitors' daily lives, revealing the region's rich cultural heritage, the beauty of its natural setting, while supporting the creative growth of Burnsville's community life.

#### **VISION**

The Burnsville SmART Public Art Program is committed to the creation of a program that views public art as integral to the fabric of the Town by recognizing its potential to:

- Create livable communities;
- Enhance Town and neighborhood identity;
- Strengthen economic development and tourism;
- Educate children and adults; and
- Enrich the spirit and pride of Burnsville's citizens.

Public art and quality civic design can give a sense of meaning to places - a sense of permanence in an ever-changing environment. It can impart a sense of "rooted-ness" in an age when few people live where they were born and raised. Public art can enliven our streets and our neighborhoods. It can be an avenue for citizen participation in community design.

Public art can reveal and make real the history of our community and our society. Such art can be our most powerful messages to our grandchildren and their grandchildren about what we value and believe today. Public art can be a common language in our own time - a language that speaks to the many things we have in common - a language that reveals our diverse histories, culture and ethnicities.

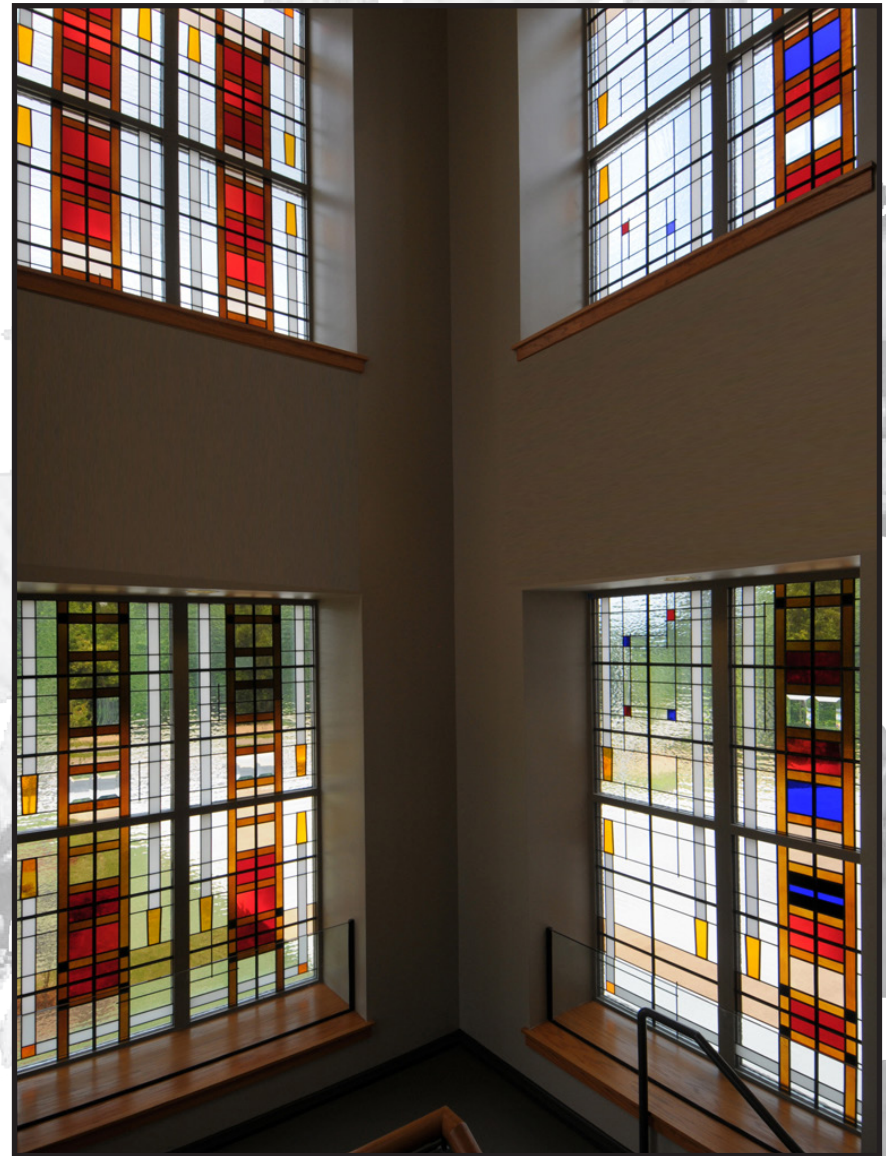
Public art can transform the day-to-day experience of the community. It can be a manifestation of the city's caring about its citizens by rising above mere utility. The integration of public art into the public infrastructure can create an indelible impression, for residents and visitors alike, that the community is committed to excellence. It can also bring out the individual identities of neighborhoods and districts, fostering pride amid a sense of belonging by local residents. At the same time, well-designed public spaces can ensure that the citizens will use and take care of civic assets.



Public art can expose the conflicts in our community and become the focal point for thoughtful civil discourse. Often art can address issues in situations where words alone might deepen the divide. In this way, it can be the means of animating our democracy. Public art, most of all, can reveal us to ourselves. It is a mirror in which we can see our own place in the community - reflecting at times the whole range of human experiences. It can offer moments of joy and serendipity, moments of awe and inspiration, moments of sadness and remembrance. In short, like all art, it civilizes us.

### **PUBLIC ART GOALS**

- Articulate a vision of public art as an essential component of Burnsville Yancey;
- Promote awareness of, and educate the public about, public art and the Burnsville SmART Public Art Program to provide opportunities for individuals to identify with, and feel ownership of commissioned artworks;
- Reflect the strong arts, cultural identity, and historic heritage of the community;
- Utilize public art as a vehicle to educate children and provide avenues for their unique expressions to enrich the community;
- Build opportunities for public/private partnerships which will enhance existing program potentials and create dialogues for new and unique expressions;
- Utilize public art to strength economic development;
- Explore new relationships between art and architecture by commissioning artists to create works that are integral to the design and systems of a building or a site;
- Commission artists to create works that are directly responsive to the site for which they are commissioned and to create possibilities for collaboration between artists and design professionals, including architects, landscape architects, planners, engineers, and Town officials.





## FUNDING

The overall budget for the Public Art Program is funded through a combination of government and private funds. Government funds are appropriated as outlined in the city public art resolution. Private funds are generated in a variety of ways, including providing public art consulting services to corporations and private developers. Grant funds are also sought for special projects and to augment the budget of existing projects.

The Town of Burnsville Public Art Resolution for a 2% of the total construction costs of Town Capital Improvement Projects be allocated for public art. Construction costs includes architectural and engineering fees, site work, direct construction costs and contingency allowances for a Capital Project, but shall exclude land or building acquisitions, taxes, legal fees, cost of insurance, costs of compliance with regulatory requirements, and other costs unrelated to actual construction; and shall also exclude the cost of subsequent changes to the project unless any single subsequent changes exceeds fifteen (15%) percent of the initial budgeted cost of the Capital Project. Monies generated by a particular project may be “pooled” and expended on other projects, unless specifically prohibited by law or funding source.

Under the Town Resolution, the public art allocation applies generally to the entire capital improvement program of the Town, as example buildings, parks, decorative or commemorative structures, parking facilities, bridges, viaducts, pedestrian overpasses, highways and arterial construction or reconstruction, streetscapes, bikeways, and trails. Percent for Art funds generated by projects that have little or no public access shall be pooled into the Public Art Fund.

The Town Capital Improvement Program is reviewed annually by the Public Art Design Board and the TRAC Director, in conjunction with Town departments and their respective Budget Offices, for recommendations for public art allocations to the Town Council,

as part of the presentation of the Annual Public Art Work Plan. This plan shall include a prioritized list of public art projects, with budgets and recommended conceptual approaches, updated on an annual basis by the TRAC Director in consultation with Town Departments, anticipating capital improvement projects. This plan will be reviewed by the Public Art Design Board and presented annually to the Town Council for approval as part of the annual budget process. The work plan presentation shall take place on a schedule that coincides with the adoption of the Town capital budget each year. It shall also give a report of the status of all ongoing public art projects. With the passage of the annual work plan, monies shall be transferred to the Public Art Fund, managed by the PADB and TRAC Director. The PADB and TRAC Director may, from time to time during the course of the year, modify the annual work plan. The Town Council shall review any significant changes that are proposed.

Private development projects in Zoning Districts C-1, C-2, and C-3 are similarly incentivized to voluntarily allocate 2% (Two Percent) of the development project for the constructing or installing of on-site public art valued at 2% of the construction valuation. For purposes of budgeting and planning for on-site art, an initial estimate of the art contribution shall be calculated based on estimated construction valuation at the time of application for building permits. The voluntary arts contribution shall be finally determined based on the construction valuation determined at the time the building permit is issued. Such allocation is to be used for the administration, selection, acquisition, design, fabrication, installation, maintenance and display of Works of Art.

If the Developer, with TRAC and in consultation with the Planning Commission, determines that on-site Public Art is not feasible because the total art allocation is insufficient to create an Artwork of substance, a voluntary *In-Lieu Payment* equaling the total 2% Percent for Art allocation may be made by the Developer

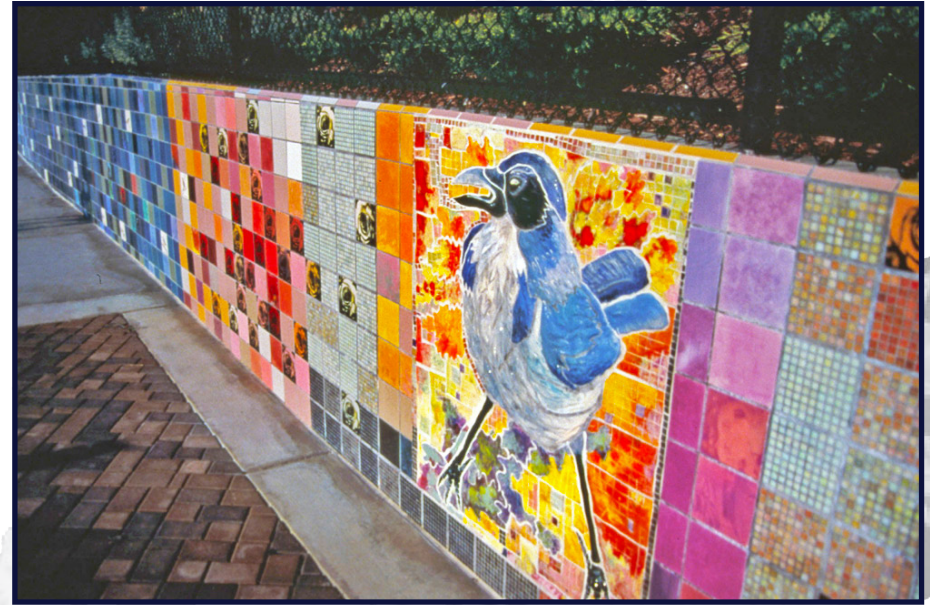


into the Public Art Fund. Monies collected in the Public Art Fund from private development projects shall be budgeted and expended in the same manner as other Town art revenues and used for Public Art projects pursuant to this Program.

Engaging the public artist early in the private development design of a project will allow for public art integration into the project prior to issuance a Certificate of Occupancy. The developer may voluntarily participate in the construction or installation of on-site public art, or, at the developer's option, make a contribution to the Public Art Fund in-lieu of providing on-site art.

### **KEY RECOMMENDATIONS**

- *The Consultants recommend that the Town of Burnsville enhance its public art program by allocating 2% of its Capital Improvements Program budget for public art through an established Ordinance.*
- *The Consultants recommend that the percent Resolution be evaluated in eighteen months from date of adoption of the Resolution.*
- *The public art program should continue to be administered by the Toe River Arts Council under contract with the Town.*
- *The Town's Public Art Program should continue to be overseen and directed by the Burnsville Public Art Design Board.*
- *The PADB membership should be augmented with two professional artists and a member of the Planning Commission as a Liaison that will bring more expertise and strengthen the composition of PADB.*
- *The public art program should be extended to include all private-public developments in which the Town is a partner.*
- *The Town should incentivize private developments in the Town's C-1, C-2 and C-3 zones volunteer to participate in funding, policies, and processes for art set out in the Town Percent for Art Program.*





## **PROGRAM GUIDELINES & POLICIES**

### **BURNSVILLE SmART PUBLIC ART PROGRAM**

#### **PURPOSE**

The purpose of these guidelines is to establish procedures for the implementation of the Burnsville SmART Public Art Plan, completed in January 2015, create a sound process for the development, review, and funding of public art projects throughout the Town. This Plan has been designed to address a commitment to excellence in the design of Burnsville's built environment in the most efficient and cost effective ways, and thereby recognize public art as a cultural resource to enhance the quality of life for its citizens, stimulate the Town's cultural growth, and contribute to the Town's economic development.

The purposes of the Public Art Program include the following:

1. Integrate the work and thinking of artists into the planning, design, and construction of Town facilities, buildings, and public spaces.
2. Enhance and enrich the Town's physical environment and public spaces.
3. Contribute to the Cultural and Economic vitality of Burnsville.
4. Contribute to a sense of ownership and pride in public facilities and spaces to Burnsville citizens.
5. Engage the citizens of Burnsville in creative partnerships with artists.

#### **PUBLIC ART MISSION**

Burnsville's SmART Public Art Plan provides the framework for infusing artists' thinking, works, and imaginative experiences into Burnsville Yancey residents' as well as visitors' daily lives, revealing the region's rich cultural heritage, the beauty of its natural setting, while supporting the creative growth of Burnsville's community life.

#### **VISION**

The SmART Public Art Program is committed to the creation of a program that views public art as integral to the fabric of the Town by recognizing its potential to:

- Create livable communities;
- Enhance Town and neighborhood identity;
- Strengthen economic development and tourism;
- Educate children and adults; and
- Enrich the spirit and pride of Burnsville's citizens.

#### **PUBLIC ART GOALS**

- Articulate a vision of public art as an essential component of Burnsville Yancey;
- Promote awareness of, and educate the public about, public art and the Burnsville SmART Public Art Program to provide opportunities for individuals to identify with, and feel ownership of commissioned artworks;
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- Utilize public art as a vehicle to educate children and provide avenues for their unique expressions to enrich the community;
- Build opportunities for public/private partnerships which will enhance existing program potentials and create dialogues for new and unique expressions;
- Utilize public art to strength economic development;
- Explore new relationships between art and architecture by commissioning artists to create works that are integral to the design and systems of a building or a site;
- Commission artists to create works that are directly responsive to the site for which they are commissioned and to create possibilities for collaboration between artists and design professionals, including architects, landscape architects, planners, engineers, and Town officials.



## DEFINITIONS

The following words, terms and phrases when used in this Chapter, shall have the meanings ascribed to them in this Section, except where the context indicates a different meaning:

*Annual Work Plan* - A prioritized list of public art projects, with budgets and recommended conceptual approaches, updated on an annual basis by the TRAC Director or designee in consultation with Town Departments, anticipating capital improvement projects. This plan will be reviewed by the Public Art Design Board and presented annually to the Town Council for approval as part of the annual budget process.

*Artist* - Artist is a practitioner in the visual and design arts, generally recognized by critics and peers as a professional in the field as evidenced by his/her education, experience, exhibition record and Artwork production.

*Artwork* - Means works in a variety of media produced by professional artists; works may be permanent, temporary or functional, may be stand-alone or integrated into the architecture or landscaping, if such are designed by an artist as defined above, and should encompass the broadest range of expression, media and materials. The term “Artwork” does not include inappropriate artwork expenditures as described below.

*Capital Cost of the Project* - Includes architectural and engineering fees, site work, direct construction costs and contingency allowances for a Capital Project, but shall exclude land or building acquisitions, taxes, legal fees, insurance costs, costs of compliance with regulatory requirements, and other costs unrelated to actual construction; and shall also exclude the cost of subsequent changes to the project unless any single subsequent changes exceeds fifteen (15%) percent of the initial budgeted cost of the Capital Project.

*Capital Improvements Program* - Means the Town’s program for advance planning of a capital project.

*Eligible construction project* - Means Capital Project with the exception of those Capital Projects that have statutory, contractual or other restrictions that prohibit expenditure for Works of Art from all portions of Capital Project funds.

*Eligible project costs* - Means the total project appropriation, less real property acquisition, demolition, legal and accounting fees, and interest costs. It shall exclude funding from any outside source, if such funds are not permitted to be used for works of art.

*Public Art* - Art or design created specifically for a public context or place which, through a public or community-based process influences that context or place in a meaningful way; or provides a social function that considers, or makes a difference in, the way a community relates to that context or place. The term “public art” should be distinguished from “art in public places” which generally refers to art deposited in a public place with little or no regard of the public or community, or of the social function or content of the context or place.

*Public Art Design Board (PADB)* - Established by Town Council on December 2, 2010, the Board is charged with the selection and placement of works of art and oversees the public art program. The Public Art Design Board consist of five members, preferably town residents, if possible, who are appointed by the Town Council.

*Public Art Fund* - The Town’s Finance Director shall establish a special fund designated the “Public Art Fund” into which funds appropriated from Eligible Projects, financial gifts or donations to the Town for Public Art shall be deposited. For the budget year that the Council appropriates funding for the Eligible Project and that the Eligible Project is instituted, the Capital Project Art Appropriations shall be deposited into the Public Art Fund, held by the Toe River Art Council, in accordance with procedures established by the Town’s Finance Director or designee.



**Public Art Process** - An engagement with the people and place, its history and culture, to create unique artwork that reflects the distinct character of the site. The public art process includes the selection of artist or artwork, composition of an Artist Selection Committee, project reviews and approvals, and integration of the artwork within the project.

**Substantial Renovations** - Refers to any modification of a Town facility that requires review and approval by the Burnsville Planning Commission.

**Toe River Arts Council (TRAC)** - Refers to the organization or its Director or designee.

**Town** - Shall mean the Town of Burnsville unless otherwise stated.



## **FUNDING:**

The overall budget for the Public Art Program is funded through a combination of government and private funds. Government funds are appropriated as outlined in the Town public art resolution. Private funds are generated in a variety of ways, including private-public partnerships, voluntary percent for art included in certain private developments, through matching funds, and grant funds for special projects and to augment the budget of existing projects.

The Town of Burnsville public art resolution, adopted the 2nd day of April 2015, provides a short-term funding implementation process that allocates 2% of the total construction costs of Town Capital Improvement Projects for public art. Eligible CIP costs includes architectural and engineering fees, site work, direct construction costs and contingency allowances for a Capital Project, but shall exclude land or building acquisitions, taxes, legal fees, insurance costs, costs of compliance with regulatory requirements, and other costs unrelated to actual construction; and shall also exclude the cost of subsequent changes to the project unless any single subsequent changes exceeds fifteen (15%) percent of the initial budgeted cost of the Capital Project.

Monies generated by a particular project may be “pooled” and expended on other projects as described in the Art Program Guidelines, unless specifically prohibited by law or funding source.

Under the Town Resolution, the public art allocation applies generally to the entire capital improvement program of the Town, as example buildings, parks, decorative or commemorative structures, parking facilities, bridges and pedestrian overpasses, street construction or reconstruction, streetscapes, bikeways, and trails. Percent for Art funds generated by projects that have little or no public access shall be pooled into the Public Art Fund.



The Town Capital Improvement Program is reviewed annually by the Public Art Design Board and the TRAC Director or designee, in conjunction with Town departments and the Town Finance Director, for recommendations for public art allocations to the Town Council, as part of the presentation of the annual public artwork plan. This plan shall include a prioritized list of public art projects, with budgets and recommended conceptual approaches, updated on an annual basis by the TRAC Director or designee in consultation with Town Departments, anticipating capital improvement projects. This plan will be reviewed and approved by the Public Art Design Board. The Plan is then presented annually to the Town Council for adoption as part of the annual budget process. The work plan presentation shall take place on a schedule that coincides with the adoption of the own capital budget each year. It shall also give a report of the status of all ongoing public art projects shall be included. With the passage of the annual work plan, monies shall be transferred to the Public Art Fund, managed by the PADB and TRAC Director or designee. The PADB and TRAC Director or designee may, from time to time during the course of the year, modify the annual work plan. The Town Council shall review any significant changes that are proposed.

### **Uses of Public Art Funds**

Inclusions Monies in the Public Art Fund can be used for artist design services and the acquisition or commissioning of artworks for the Town Public Art Collection. Monies in this category may be expended for artist design fees, proposals / drawings / maquettes, artist travel and expenses, artwork purchases and commissions, artwork fabrication or materials, shipping and crating, insurance, site preparation, engineering fees, installation or placement of artworks, or other purposes deemed necessary by the PADB for the implementation of the program.

Up to 15% (Fifteen) of the dollars allocated for public art monies may be utilized for direct administration and community participation, artist selection processes, community outreach and

publicity, project documentation and other appropriate related purposes, deemed necessary by the PADB. Up to 10% (Ten) percent of the public art monies, to the extent permitted by law and funding sources may be set aside in a separate account within the Public Art Fund for curatorial services and for the preservation and maintenance of the public art collection.

### **Eligible Artworks**

In general, all forms of artistic expression created by professional artists are eligible for inclusion in the public art program. These may be in a wide variety of styles, media and genre. They may include works that have been integrated into the underlying architecture or landscape as well as freestanding works. They may include permanently installed works, as well as temporary installations, if such projects contribute to community understanding and participation. They may also include artist designed infrastructure elements, such as sidewalks, retaining walls and utility systems, as well as artist designed street furniture, such as benches, manhole-covers, tree grates, etc.

Public Art projects may include project functional elements when they are specifically designed and/or fabricated by professional artists. In such cases the artist's budget will be adjusted with a "project credit added" to include the cost of those elements had they not been designed and/or fabricated by the artist.

Unless professional artists specifically design them, the following will not be considered as part of the art program:

- Directional elements such as super-graphics, signage or color coding except where these elements are integral parts of an overall design created by a professional visual artist;
- "Art objects" which are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a project artist;
- Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking or other media arts;



- Decorative, ornamental, architectural or functional elements that are designed by the building architect, as opposed to elements created by an artist commissioned for that purpose;
- Landscape architecture and landscape gardening except where these elements are designed by a professional visual artist and/or are an integral part of the artwork by the artist; and
- Services, or utilities necessary to operate and maintain an artwork.

## **PUBLIC ART DESIGN BOARD (PADB)**

### Background

One of the most important issues to address in the establishment of a public art program is: who will decide, on behalf of the municipality, to accept or reject a work of art? This question is often key to the success of a public art program.

Municipalities rely on citizen boards and committees to represent the community and guide elected officials on public initiatives. Due to the public nature of public art, community reaction is predictably varied. Often art generates dialogue and mixed reactions. For that reason, municipalities have come to rely on the independent expertise of an art advisory board to guide elected representatives in decisions about placing art in the public realm.

Burnsville Council established a volunteer advisory board, the Public Art Design Board, to guide its public art program in accordance with an adopted Policy (adopted December 2, 2010). These Burnsville SmART Public Art Plan Guidelines and Policies shall guide elected representatives in processes and decisions for implementing public art projects and placing art in the public realm.

The commissioning of public art and placement of art in the public realm should be handled with consistency, with sensitivity to the site, the art content, and the affected community. This Board shall make recommendations to Council, similar to any other citizen-appointed committee, but with an emphasis on art issues.

### Role of the Public Art Design Board

The Public Art Design Board's role is to provide professional advice and to ensure excellence in Burnsville's public art program. The Public Art Design Board shall evaluate proposed donations, proposed initiatives on public lands, and serve as a resource for Town of Burnsville Council and staff, and the public who are proposing public art projects in public-areas of the Town. The Public Art Design Board shall serve as a resource for implementation of the art selection procedures and assisting the town's contracted public art administrative staff (TRAC Director or designee) in implementing the Burnsville SmART Public Art Plan.

The role of a Public Art Design Board is also to ensure that there is community input on public art proposals. If the proposal is to donate a completed artwork, the committee should determine some of the stakeholders in an area and seek their input. This board is not viewed as a fund raising committee, although it may have suggestions as to potential sources of funds that can be leveraged beyond the Public Art Fund.

PADB can also advise Council on the appropriate selection or competition methods for new proposals. Depending on the nature of the proposal, its location, and stakeholder implications, different competitions will require different criteria and considerations. PADB will make recommendations as to the Artist Selection Panel composition and ensure that there is community representation.

This Plan places greater responsibilities on the PADB as the Public Art Program is implemented. Additionally, recommendations for adjustments to the PADB membership are presented in the Plan Executive Summary and the Art Program Policies and Guidelines of this Plan.

### Board Membership and Terms

***RECOMMENDATION: The PADB membership should be augmented with two professional artists and a member of the Planning Commission as a Liaison that will bring more expertise and strengthen the composition of PADB.***



## ARTISTS' INCLUSION & SERVICES

### Artist Involvement

Artists will participate in Burnsville Public Art projects as Artist Team members, Artist Residencies, or as Commissioned Artists. Artists will be selected through approved selection procedures as outlined herein.

Artist on Planning Teams The PADB may recommend that artists be selected to assist in the evaluation of options, strategies, limitations and opportunities for art and aesthetic design in capital projects before the scope, quality, schedule and budget are fixed.

Artist on Design Teams The PADB may recommend that an artist be selected as a consultant on construction or project work in which the creation, documentation, and construction of the project is collaboratively developed with the Burnsville Public Art project managers and staff, design team, and the community with the goal of improving the aesthetics of the entire project. Design Team Artists will direct their efforts to the design of Integrated Project Design Opportunities, Functional Art Opportunities, and Specific Art and Enhancement Opportunities.

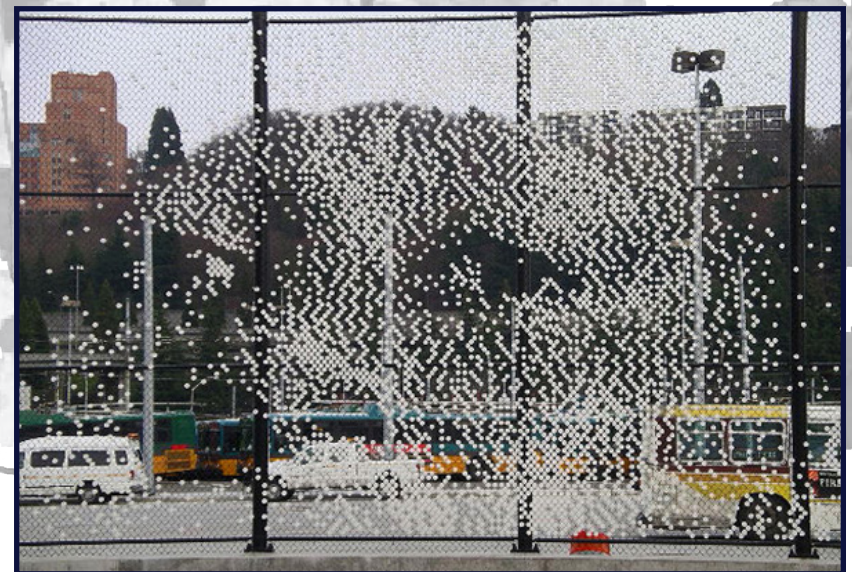
Artist-in-Residency The PADB may recommend the selection of an artist to be temporarily "in-residence" in a Burnsville Division or facility. Selected artists will be asked to interact with Burnsville staff, surrounding communities and the environment to create specific artworks, plans, reports or other deliverables that are in support of the division or facility mission.

Artist Roster The Artist Roster is a registry of artists who can be drawn upon to engage functional or specific art opportunities. These artists are selected through an "Open Call" and included in the roster based on the quality of their previous work and work history. As public art projects are defined, artists from the registry will be considered and selected by the project team and/or other project designers as appropriate. This registry will be employed primarily for projects when time is restricted,

when specialized skills, experience or technical abilities are required, and a broader selection process cannot be employed.

The PADB may also make use of other established regional artist rosters.

Commissioned Artists The PADB may recommend that artists be commissioned to create site-specific art works that are responsive to project guideline criteria. Team or Residency Artists as well as the Public Art Program Manager and Project Team will propose commission projects.





## IMPLEMENTATION PROCEDURES

The Burnsville Division heads or designees with a 2% eligible capital improvement project and the TRAC Director shall discuss each eligible project with the assigned departmental staff to develop an Annual Public Art Work Plan of projects including description, budget, and time-line and will determine what type of artist participation is most appropriate.

The TRAC Director shall present the Work Plan including a proposed artist selection process to the PADB for review and final approvals by Burnsville Town Council approval.

The PADB shall determine with the assistance of the TRAC Director or designee a listing of potential art selection panelists appropriate for each project.

A Project Team comprised of the Project Manager, Project Engineer or Architect, TRAC Director or designee shall be formed to serve as “Advisors” to the Art Selection Panel.

The TRAC Director or designee shall prepare and release a Call for Artists appropriate to the artist selection procedure selected and shall convene an Artist Selection Panel.

The TRAC Director or designee shall report the results of the selection panel to the PADB for their approval. Upon approval by the PADB the TRAC Director shall contract with the artist(s) selected and implement the project.

The TRAC Director or designee will be engaged to assist during the initial program start-up phases. TRAC participation will include assistance with search and selection of the project artist(s); development of the artist roster; artist solicitation and selection; and initial artist contracting and project review. TRAC Director or designee or designee shall serve as the public art project’s staff Public Art Project Manager and advocate for the artist during all phases of the project.

The PADB will seek to maximize opportunities by integrating artwork as functional components of the Burnsville facility.

Project monies may be “pooled” and expended for public art projects within Burnsville jurisdiction. Artworks should be examined for unsafe conditions or factors that may bear on public liability.

The Public Art Program should strive for diversity of style, size, and media. The program will also strive for an equitable distribution of works throughout Burnsville facilities, subject to sources of project funding.

### Development of Annual Work Plan

The Town of Burnsville will engage TRAC to provide professional staffing to administer its Public Art Program. The Public Art Staff (TRAC Director or designee) shall review, with various Town departments, planned capital improvement projects, including public/private project ventures, and certain private development initiatives and identify potential public art projects.

The Burnsville SmART Public Art Master Plan provides recommendations of public art projects, activities, and priority of locations for Burnsville public art projects. This Council approved document will be consulted when developing the Work Plan.

Annually, the TRAC Director shall develop the Work Plan based on funds either allocated or pooled funds from the Public Art Fund.

Public Art Staff (TRAC Director or designee) shall develop the Annual Work Plan. This plan shall include following key points for each public art project identified in the Work Plan:

- Project description;
- Budget for Public Art;
- Recommend conceptual approaches for art;
- Suggest artist selection process;
- Time-table for public art;
- Leveraging potential outside funding sources.



The Public Art Staff (TRAC Director or designee) shall review, with the various Town departments, planned capital improvement projects to identify public art opportunities within those projects.

- Public Art staff (TRAC Director) shall use the following criteria when considering priorities for projects:
- Balance and variety a location or project type would bring to the collection;
- Distance from other installations, existing or proposed; geographic diversity;
- Ease of incorporating into site;
- Opportunity for unique function or relation to activities;
- Public use, audience served and visibility.

The Public Art Design Board shall advise Staff on the Annual Work Plan which shall be presented for review and approval to Town Council.

In consultation with various Town Departments, Public Art Staff (TRAC Director or designee) shall provide a written report on the status of current projects and plan for new public art project(s) with description and budget recommendation to be incorporated into the annual Capital Improvement Budget (CIB) process.

The Town Council presentation shall take place consistent with the schedule for adoption of the Town Capital Improvement Budget each year.

The TRAC Director or designee shall present identified projects to potential funding partners to determine interest in leveraging dollar contributions.

The TRAC Director or designee shall monitor all approved CIP public art project budgets and status of projects on a routine basis.

## **ARTIST SOLICITATION and SELECTION PROCEDURES**

Selecting the appropriate artist, whether to create a discrete artwork, participate in a design collaboration, or undertake a residency, is the single most important decision in the public art process. Special care must be taken in all aspects of artist selection in order to ensure the best possible public art project, taking into account the goals of the project, the community served, the nature of the site, and the other members of the project team.

A transparent process is essential hallmark of good government procedures therefore the artist selection process should avoid conflict of interest between artist applicants and the panels, boards or committees reviewing those applicants.

Eligibility Requirements for each project will be established by the Public Art Design Committee and TRAC Director or designee.

Artists will be selected on the basis of their qualifications as demonstrated by past work, appropriateness of the proposal to a particular project and its probability of successful completion.

Specifically excluded are artworks done by students unless under the supervision of an artist in conjunction with a specific Burnsville Public Art project; artworks by the design team architect (or other relevant professionals or members of the project design firm); artworks by Burnsville employees directly involved with the 2% eligible project; and artworks by artists who are members of, or related to, staff or members of the Burnsville Public Art Program, the PADB or the artist selection panel for the project.

In general, selection of artists will be without regard to the race or gender of the artist except in the instance of addressing a specific community or medium.

Normally, selections will be commissioned work by living artists. In general, the purchase of existing works will not be considered, unless there are extraordinary circumstances that make this approach advisable for a particular project.



## Methods of Selecting Artists

**Direct Selection:** The artist selection panel may recommend a specific artist who will be invited to submit a proposal for a specific site for their review. Upon acceptance of the proposal the artist is commissioned for the project. Generally, direct selection will not be employed except on those projects where an open or limited call for entries would be inappropriate or impractical, such as a very urgent project time-line or very specific projects requirements.

**Limited Competition:** Artists are invited by the selection panel to submit credentials or proposals.

**Open Competition:** Any artist may submit credentials, subject to any requirements established by the selection panel or PADB. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

**Mixed Process:** Any combinations of the above approaches.

**Artist Roster** Artist may be selected through any of the process outlined above, placed in the Artist Roster, and selected for project participation through the Roster.

## The Artist Selection Panel

The purpose of this Panel is to select the highest qualified artist for a project.

### Selection Panelists:

Selection of artists will be made by persons experienced in the practice of public art in order to ensure that artworks created are of the highest artistic quality; by persons representing the community where the artist's work will be located to ensure suitability; and by persons directly associated with the particular project to ensure that project goals represented.

### The Artist Selection Panel shall:

Be composed of at least five voting members including one member of the PADB, two artists or arts professionals (designer, curator, public arts administrator, etc.), one representative from the Burnsville Town Staff (Public Works Director or other designated Town staff or senior project representative), and one representative of the community where the project is located. The Artist Selection Panel may also include one or more non-voting advisors, including: the project architect, the project manager, and other persons deemed appropriate by the PADB. The composition of each Artist Selection Panel will depend on the nature of each project and site. When an art budget exceeds \$50,000, normally one panelist will be a regionally or nationally recognized public artist or arts professional.

Be chaired by the PADB member.

Be facilitated by the TRAC Director or designee.

Develop the project based on the charge of the PADB, including site, medium/media, scope of project, method of artist selection, local/regional/national significance of the project, and other relevant considerations.

Review the credentials, prior work, proposals and other materials submitted by artist for the project.

Recommend to the PADB an artist or artists to be commissioned for the project, or will be engaged to join a design team for the project, or will undertake a Burnsville Public Art Programs residency, or whose existing work is to be purchased for the project.

Respond to the charge of the PADB, outlining how selection of the artist(s) or artwork meets the criteria for the project.

Be sensitive to the public nature of the project and the necessity for cultural diversity in the public art program.



## CRITERIA FOR SELECTION OF ARTISTS OR ARTWORKS

Skills of the Artist: Demonstrated ability to work within a team process; Previous experience working as an artist on infrastructure, large scale construction, or community-based arts projects; Demonstrated ability to define and work within budgets and schedules; Well-developed oral and written communication skills.

Quality: Of highest priority are the design capabilities of the artist(s) and the inherent quality the artwork(s).

Media: All forms of visual and aural art may be considered, subject to any requirements set by the artist selection panel or the PADB.

Style: Art works of all schools, styles, and costs.

### Gifts of Artwork

Burnsville may receive offers of artwork for the public art collection. The potential donor shall make a proposal that will be presented to the PADB. The PADB will make the decision to accept or reject the donation. The PADB will forward their decision to Town Council. In considering acceptance of works of art, the board will utilize the following criteria:

- Does the work further the overall identity of the Town, the Town facility, and enhance the existing collection?
- Is the work of high quality?
- Is the work durable?
- Does the gift include a maintenance endowment, and provisions for site preparation, installation, and lighting?
- Is there an appropriate location available for siting the work?

In some cases, the Burnsville Public Art Program may elect to accept a gift but not accession it into the Public Art Collection.

### Removal of Artwork from the Collection

De-accessioning is the process for withdrawal of an artwork from public exhibition through disposal. This process should be as deliberate and conclusive as the process of selecting an artwork. De-accessioning standards shall be such that they are applied after careful evaluation, and not because of changes in fashion and taste. De-accession of an artwork should only be considered after 10-years have elapsed from the date of installation.

Criteria for De-accessioning: An artwork may be considered for de-accession under the following conditions:

- The Burnsville facility wherein the artwork is located must be redesigned to allow new or different use and the artwork cannot be accommodated in the redesign. In this instance Burnsville Public Art Program will make every attempt to include the artist in the redesign effort.
- The artwork has been damaged to the extent that repair is impractical or unfeasible, or the cost of repair or renovation is excessive in relation to the original cost of the work.
- The artwork is no longer appropriate for the site because of changes in the use, character or design of the site.
- The artwork is being gifted by the Town to an Institution or other governmental agency.
- The artwork endangers public safety.
- The artwork requires excessive maintenance or has faults of design or workmanship.
- The artwork is of inferior quality relative to the quality of other works in the collections, or is incompatible with the rest of the collection.
- The security and condition of the artwork cannot be reasonably guaranteed in the present site.
- There is not a suitable site for the artwork.
- The artwork has been stolen.
- The PADB wishes to replace the artwork with a work of more significance or appropriateness by the same artist.
- The artwork was purchased as a semi-permanent acquisition and the PADB predetermined period of obligation is terminated.



Procedure for De-accessioning Artwork: The PADB shall review the recommendations for de-accessioning artwork and determine the action taken. The process shall be conducted in the following manner:

1. Artists whose work is being considered for de-accession shall be notified using the current address provided by the artist. The artist may attend the PADB meeting(s) where the de-accessioning and/or disposition recommendations will be considered and acted upon.

2. All artworks under consideration for de-accession will be accompanied by a report prepared by the TRAC Director or designee that includes:

- Reasons for the suggested de-accession
- Acquisition method, cost and current market value
- Documentation of correspondence or negotiation with the artist
- Photo documentation of the artwork or site conditions (if applicable)
- Contract restrictions if any
- Options for storage or disposition of the work
- Recommended action

3. The PADB may also request additional information from art conservators, curators, or other arts professional or include these professionals in its deliberations and consideration of a de-accession recommendation.

Re-siting Artworks: The PADB reserves the right to relocate works of art which are not created for a specific site, integral to the design or construction of a facility without the written permission of the Artist. The PADB reserves the right to de-accession any works of art in accordance with the procedures for de-accessioning works of art established by the Burnsville Public Art Program.

In the case of artworks which are specifically created for a site or which are integral to the design or construction of a building, Burnsville will not alter, modify, or change the artwork without reaching agreement with the Artist regarding the proposed change, alteration, or modification. In the event that the Artist and the PADB are unable to reach agreement regarding relocation, alteration, or modification of the artwork, the following terms and conditions shall apply:

- The request for removal or alteration shall first be submitted to and considered by the PADB for a written opinion regarding the proposal.
- In the event the Artist or the PADB disagrees with the decision of the PADB, they may appeal it to the Burnsville Town Council in writing.
- The Burnsville Town Council shall have the non-delegable duty to review and affirm or reverse the decision made by the PADB. The Burnsville Town Council may determine that no review is necessary. The decision of the Burnsville Town Council shall be final.
- In the event the Burnsville Town Council decides to remove a work of art, the Artist shall have the first right of refusal to purchase his/her artwork (at current market value), providing it stands alone and is not integrated into a larger whole.
- If an alteration, modification or relocation should occur without the Artist's written permission, the Work will no longer be represented as the Work of the Artist, if the artist should make such a request in writing.





### **Temporary Exhibit Program**

Utilizing the existing guidelines for temporary exhibits, PADB may desire to provide locations at certain facilities for the exhibit of artwork and artifacts for the public in public places. The exhibits shall promote art, other cultural appreciation or local tourism and trade. In general the exhibits will be curated by a gallery, museum, or by a group of several artists or collectors. All exhibit proposals shall be submitted to the TRAC Director or designee who will consult with the PADB for approval and coordination.

#### Criteria for temporary exhibits:

- The exhibit must be suitable for viewing in a public space;
- The exhibit should be reflective of the Burnsville region, or relate to community identification or provide a curated educational perspective on art created beyond Burnsville region;
- Local exhibitors must be willing to curate and install the exhibit;
- Exhibitor must be willing to provide insurance as required and name the Town of Burnsville as an Additional Named Insured.

In general, exhibitions that present an educational purpose shall be given priority. Exhibitions mounted for commercial purposes may be considered with the caveat that any price list be available upon request.

### **Unsuitable Projects; Reallocation of Funds**

If a particular Eligible Project is deemed inappropriate for the placement of Public Art by the Public Art Design Board in consultation with the TRAC Director, if not otherwise prohibited by law, the funds appropriated for Works of Art may be used at other more appropriate public sites or events as determined by TRAC, Board and approved by the Town Council.

### **Maintenance and Conservation**

To ensure that works in the Public Art collection have adequate long-term care, the Town will set aside sufficient funds for this purpose. Up to 10% (Ten) percent of the public art monies, to the extent permitted by law and funding sources may be set

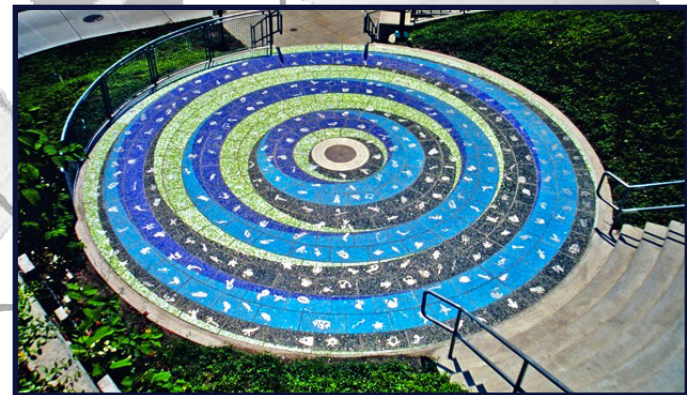
aside in a separate account within the Public Art Fund for the preservation and maintenance of artworks. In the event that the Finance Director deposits these funds for maintenance and conservation in one or more accounts separate from the Public Art Fund, the rules and procedures applicable to disbursements from the Public Art Fund will govern disbursements from the maintenance and conservation account(s).

### **COMMUNITY OUTREACH**

Public information and education activities are essential to the success of the Burnsville Public Art Program. Public participation can result in increased understanding of the artist's ideas, design process, and fabrication methods and techniques. The Burnsville Public Art Program will participate in community outreach during design development of art elements, during construction mitigation, and through on-going art projects/programs:

**Design development:** activities may include community participation on artist selection panels and community meetings to gather input into the development of specific artworks, etc. The artists and design team will collaborate in all outreach and site area planning programs.

**Construction mitigation:** activities may include neighborhood exhibits and temporary works of art by regional artists and community members during Burnsville facility design/construction phases.





## PUBLIC ART in PRIVATE DEVELOPMENT

### PURPOSE

The purpose of this Public Art in Private Development Program is to create a sound process for the development, review, and funding of public art projects within private developments in the C-1, C-2 and C-3 Zoning Districts. This policy has been designed to address a commitment to excellence in the design of Burnsville's built environment in the most efficient and cost effective ways, and thereby recognize public art as a cultural resource to enhance the quality of life for its citizens, stimulate the Town's cultural growth, and contribute to the Town's economic development.

The purposes of the Public Art Program include the following:

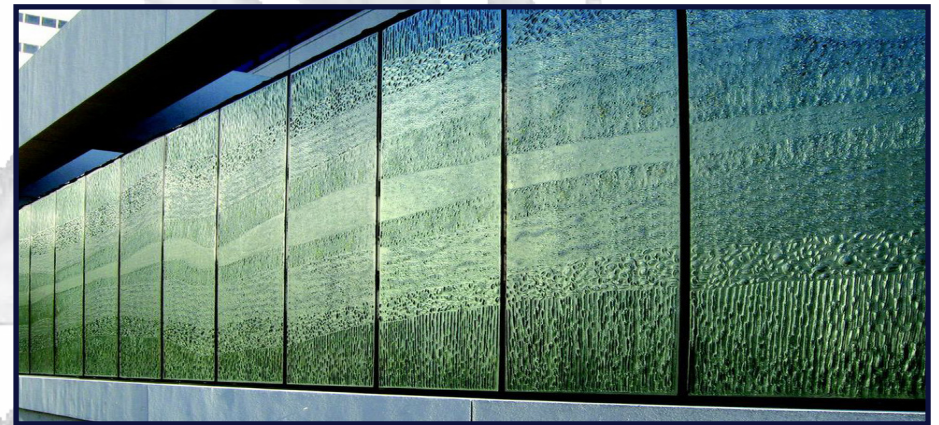
- Integrate the work and thinking of artists into the planning, design, and construction of Town facilities, buildings, and public spaces.
- Enhance and enrich the Town's physical environment and public spaces.
- Contribute to the Cultural and Economic vitality of Burnsville.
- Contribute to a sense of ownership and pride in private buildings and their public spaces to Burnsville citizens.
- Engage the developers of Burnsville in creative partnerships with artists.

### PRIVATE FUNDING

A significant opportunity exists to enhance the public art experience of the community by developing partnerships with the private sector. Although voluntary, the Town will develop incentives for private development's participation in the Public Art Program. These voluntary projects shall be managed by contractual agreements undertaken by Toe River Arts Council. Partnerships shall be sought with private developers or privately owned facilities to generate possibilities for public art in their public spaces. Partnerships could involve combining funds from a private developer and/or privately owned facility with available Public Art Program funds; or partnerships could involve sole

funding from the private developer and/or privately owned facility in combination with public art project management, administrative and/or other services provided by the Public Art Program.

Corporate Partnerships: Partnerships with the corporate sector shall be encouraged with the PADB and TRAC to enhance our built environment and to create additional means to enrich public art in the community. This may take the form of providing artist selection, project management and other services to corporate clients.



### DEFINITIONS

The following words, terms and phrases when used in this Chapter, shall have the meanings ascribed to them in this Section, except where the context indicates a different meaning:

Affordable Housing Developments - Means a project where 100% of the units are affordable to a "moderate," "low" or "very low" income household, as those terms are defined by North Carolina General Assembly, Chapter 105, Article 3-E.

Artist - Artist is a practitioner in the visual and design arts, generally recognized by critics and peers as a professional in the field as evidenced by his/her education, experience, exhibition record and Artwork production.



**Artwork** - Means works in a variety of media produced by professional artists; works may be permanent, temporary or functional, may be stand-alone or integrated into the architecture or landscaping, if such are designed by an artist as defined above, and should encompass the broadest range of expression, media and materials. The term “Artwork” does not include inappropriate artwork expenditures as described below.

**Capital Cost of the Project** - Includes architectural and engineering fees, site work, direct construction costs and contingency allowances for a Capital Project, but shall exclude land or building acquisitions, taxes, legal fees, cost of insurance, costs of compliance with regulatory requirements, and other costs unrelated to actual construction; and shall also exclude the cost of subsequent changes to the project unless any single subsequent changes exceeds fifteen (15%) percent of the initial budgeted cost of the Capital Project.

**Developer** - Is a person or entity that is financially and legally responsible for the planning, financing, development, and/or construction of any development project covered by this Definition. The developer may or may not also be the project owner.

**Development Project** - Is any commercial or mixed-use project as described in the Burnsville Design Guidelines.

**Eligible Private Development Projects** - Means new construction and renovations within the C-1, C-2 and C-3 Zoning Districts.

**Historic Renovation** - Means a Development Project involving preservation of a historic resource listed on or eligible for listing on the North Carolina Register of Historical Resources.

**Inappropriate Artwork** - None of the following shall be considered public art for the purposes of satisfying the requirements of this Section:

- Objects that are mass-produced of standard design, such as banners, signs, playground equipment, benches, statuary, street or sidewalk barriers, or fountains;

- Reproductions, by mechanical or other means, of original works of art, except as incorporated into film, video, photography, printmaking or other derivative works as approved by the Toe River Arts Council;
- Decorative, architectural, or functional elements that are designed by the building architect or landscape architect as opposed to an artist commissioned for this purpose; or
- Landscape Architecture or gardening, except where an artist designs these elements and are an integral part of a work of art.

**Private Development Public Art Fund** - is the fund established by the Town Financial Director, managed by the Town of Burnsville, and held by the Toe River Art Council into which a Developer may elect to allocate funds that would be a tax deductible contribution, either in-full or in-part of 2% of the project, reserved for the design, acquisition, commissioning and installation of new works of art and producing art experiences in Burnsville, or for such other equivalent artistic purposes approved by the Toe River Arts Council.

**Public Art** - Art or design created specifically for a public context or place which, through a public or community-based process influences that context or place in a meaningful way; or provides a social function that considers, or makes a difference in, the way a community relates to that context or place. The term “public art” should be distinguished from “art in public places” which generally refers to art deposited in a public place with little or no regard of the public or community, or of the social function or content of the context or place.

**Substantial Renovation** - Refers to any modification of a private facility that requires review and approval by the Burnsville Planning Commission.

**Toe River Arts Council (TRAC)** - Refers to the organization or its Director or designee or designee. When developers opt to establish a public artwork on their own sites, TRAC will provide them with administrative support for the project if requested



and funded. TRAC should be open to any concept the private developer brings forth, while encouraging and guiding the developer to create a public artwork in accordance with the Town's mission.

Town - The term "Town" shall mean the Town of Burnsville unless otherwise stated.

#### **VOLUNTARY PERCENT FOR PUBLIC ART IN PRIVATE DEVELOPMENT ESTABLISHED**

1. A voluntary Percent for Public Art in Private Development is hereby established to help define the community's identity and sense of place, promote social interaction and discourse, bring the arts into everyday life and memorialize the past while expressing shared values for the future.
2. The Town of Burnsville will create incentives for developers to participate in the Town's Public Art Program. Incentives and projects will be evaluated on a case by case basis.
3. A developer's funds allocated in accordance with this Section may be used for the selection, acquisition, purchase, design, fabrication, placement, installation, exhibition, display, repair, maintenance or de-accession of Artworks.

#### **DEVELOPER FUNDED PUBLIC ART**

1. A developer may participate in the Public Art Program by constructing or installing on-site public art valued at the recommended 2% (Two Percent) of the construction valuation. For purposes of budgeting and planning for on-site art, an initial estimate of the art contribution should be calculated based on estimated construction valuation at the time of application for building permits. Early planning can incorporate public art design and enhancements to the developer's project and yield the most efficient and cost effective use of already budgeted materials. The recommended 2% allocation should be used for the administration, selection, acquisition, design, fabrication, installation, maintenance and display of Works of Art.

2. It is essential that the administration and management of the private developer's art program follow Best Practices in the development of the art program, artist solicitation, artist selection, contracting, and project implementation. To be certain these standards are being adhered to, the developer may contract with TRAC to provide these professional services. If the developer does not engage TRAC, a qualified arts professional or curator is required to guide the developer through the art acquisition processes. This process is established to assist the developer in following Best Practices. TRAC, the arts professional, or curator should be open to any concept the private developer brings forth, while encouraging and guiding the developer to create a public artwork in accordance with the Town's mission.

3. All efforts shall be made to incorporate Works of Art into the funding project. However, if the Developer, with TRAC and in consultation with the Planning Commission, determines that on-site Public Art is not feasible because the total art allocation is insufficient to create an Artwork of substance, a voluntary donation/in-Lieu Payment equaling the total Percent for Art allocation may be made by the Developer into the Public Art Fund.

4. Monies donated to the Public Art Fund from private development projects can be pooled, budgeted, and expended in the same manner as other Town art revenues and used for Public Art projects pursuant to this Section. Each disbursement from such account or from other appropriations for Artwork shall be recommended by the TRAC and authorized in accordance with applicable law and accounting principles governing expenditures from the Town's budget. Separate accounts shall be established whenever funds are required to be used at a designated Eligible Project.

#### Use of Funds

Funds allocated in accordance with this Section may be used for the selection, acquisition, purchase, design, fabrication, placement, installation, exhibition, display, repair, maintenance or de-accession of Works of Art. To the extent practical, artist



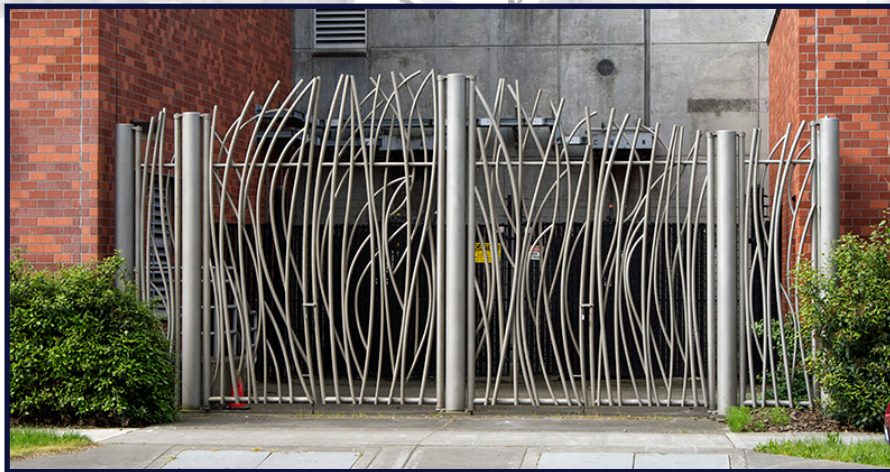
selection should be concurrent with selection of the architect or designer to ensure integration of the Work of Art into the project architecture or site.

### **Unsuitable Projects; Reallocation of Funds**

If a particular Private Development Project is deemed inappropriate for the placement of Public Art by the TRAC or Planning Commission, if not otherwise prohibited by law, the funds contributed by the developer for Works of Art may be used at other more appropriate public sites or events as determined by TRAC, Board and approved by the Town Council.

### **Maintenance and Conservation**

To ensure that the artworks within the Private Development Project have adequate long-term care, the Developer will set aside sufficient funds for this purpose. Up to 10% (Ten) percent of the public art monies, to the extent permitted by law and funding sources may be set aside in a separate account within the Public Art Fund for curatorial services and for the preservation and maintenance of the public art collection. As part of the artist's Final Artwork Documentation after the artwork has been installed and before final payment is made, the artist will provide a written schedule of Care and Maintenance for the artwork. Artwork falling into disrepair will be in violation of the approved PADB art plan.



## **PROGRAM POLICIES**

### **Artist Rights**

The Burnsville Public Art Program is committed to a climate wherein artists will thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control the integrity of their artworks and that artists receive equitable compensation for their creative endeavors.

### **Policy**

The PADB seeks to assure the following rights to artists, which shall be embodied in artist contracts for the Programming or purchase of works of art.

Recognizing that successful public art is generally inseparable from the site for which it is created, the PADB shall endeavor to ensure that Town departments or site agencies do not move or remove an artwork unless its site has been destroyed, the use of the space has changed, or compelling circumstances arise that require relocation of the work of art. Should it become necessary to move or remove an artwork, the PADB shall make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the PADB and the Town reserve the right to move or remove the artwork without notification in emergency situations where an immediate threat to property or public safety is present. In all instances, the PADB will act within the provisions of the Visual Artists Rights Act.

Recognizing the importance of preserving the integrity of an artwork, the PADB shall seek to ensure that Town departments or site agencies do not intentionally alter, modify or destroy an artwork. Nevertheless, if an artwork is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim authorship of the artwork. Should an artist choose to exercise this disclaimer, the PADB shall, upon request by the artist, officially request that the Town department in whose jurisdiction the artwork lies or TRAC



remove any plaques, labels or other identifying materials that associate the work with the artist.

The integrity of an artwork depends upon regular conservation and maintenance. The PADB is committed to the periodic inspection of the artworks in the collection and to make reasonable efforts to ensure that each artwork is properly and professionally maintained.

The PADB agrees to make its best effort to ensure that all maintenance and repairs to works of art are accomplished in accordance with any maintenance and repair instructions the artist has provided to the PADB at the time of accession and that all such maintenance and repairs adhere to the highest professional standards of artwork conservation. The PADB shall make reasonable efforts to notify the artist before any Town departments or TRAC undertake repairs or restorations to the artwork during the lifetime of the artist. Where practical, the PADB shall seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee. The PADB and the Town department or TRAC reserve the right to make emergency repairs without prior notification to the artist.

The artist retains all copyrights associated with works of art accessioned by the PADB including those acquired for the Town. The PADB agrees that it will not copy or reproduce the artwork in any way, or permit third parties to do so, without prior written permission of the artist. Notwithstanding this policy, the PADB and the Town reserve the right to make photographs or other two-dimensional representations of the artwork for public, non-commercial purposes, such as catalogues, brochures and guides.

#### **Freedom of Expression**

The PADB recognizes that free expression is crucial to the making of works of art of enduring quality. At the same time, public art must be responsive to its immediate site in community settings, its relatively permanent nature and the sources of its funding.

#### **Policy**

It is the policy of the PADB to encourage free expression by artists participating in the public art program, consistent with due consideration of the values and aspirations of the citizens of Burnsville. Community representatives will be invited to serve on artist selection panels to ensure discussion of community sensibilities. Artists selected to participate in the program will be encouraged to engage the community directly in the process of developing their artistic concepts and designs.

#### **Community Participation and Outreach**

The purpose of the Public Art Program is to serve the citizens of Burnsville and Yancey County. By building a regular program of education and promotional activities, a sense of community ownership can be instilled and cultivated. Such activities can generate broader community appreciation of public art and recognition of the role of public art in reflecting the community's culture.

#### **Policy**

The PADB shall make community participation a part of each public art project, as well as the program as a whole. This goal will be met by utilizing community-based advisory committees, community representation on artist selection panels and artist interaction with the community.

The PADB will develop a comprehensive approach to educational outreach concerning the public art program. Elements of this ongoing educational policy shall include programs in the public schools and special events, such as exhibitions, public art tours, artist-in-residence programs, education and/or school programs, publications, brochures, films and videos, and public meetings. In addition, avenues such as print, broadcast, and web-based media will be cultivated in order to give access to the public art program to the widest possible audience.



### Conflicts of Interest

The PADB recognizes that it is essential for local artists and other related professionals to serve as members of the PADB, its subcommittees, and selection panels. It further recognizes that artists and other related professionals may have a real or perceived conflict of interest when serving in such a capacity while competing for projects. In general, a conflict of interest may arise whenever a member of an advisory committee or panel member has a business, familial or romantic relationship that would make it difficult to render an objective decision or create the perception that an objective decision would be difficult. A conflict may also arise whenever an advisory committee or panel member possesses inside information or has a role in the decision-making process that could influence the outcome of a public art process or project. Therefore, the PADB has established policies to govern service on the Board and its panels.

### Policy

Members of the Burnsville Public Art Design Board

- Must disclose any real or potential conflict of interest;
- Are not eligible for any competition, commission, or project during his or her tenure on the PADB;
- Must withdraw from participating or voting on any competition, commission, or project for which any family member or any business associate has any financial interest or personal gain;
- Are not eligible for any competition, commission, or project for a period of one year following the end of an individual's term on the Board; and
- Are not eligible for any competition, commission, or project on which he/she voted during service on the Board, regardless of the length of time that has elapsed following Board service.

Members of the PADB, Advisory Committees or Artist Selection Panels

- Must disclose any real or potential conflict of interest;
- Must withdraw from participation, discussion and voting on any artist who is a family member, or a business associate, or

with whom the panel member has a gallery affiliation; and

- May not enter any competition, commission, or project on which he or she is serving as a panelist or advisory committee member.

### Liability Insurance and Performance Bonds

The PADB recognizes that the cost of insurance, particularly professional liability insurance and performance bonds, are prohibitively expensive for professional artists. Inevitably, any insurance requirement to artists creating public artworks would mean that these costs would be passed on to the Town in the form of increased fees for the artwork or a smaller portion of the project budget allocated to the art.

### Policy

The PADB shall endeavor to seek alternatives to liability insurance and performance bonds that are in most cases difficult or unreasonably expensive for artists to obtain. Whenever possible, arrangements shall be sought to cover the artist's liability under the underlying capital project's umbrella insurance programs, which generally cover all work being performed by contractors and subcontractors on the project site, or to arrange coverage for the artist and artwork under the insurance of the general contractors for the project.

The artists shall be liable, in every instance, for their own negligent acts or omissions and will be urged to carry their own General Liability Insurance. Artists may be required to have their drawings, plans, specifications, fabrication techniques and installation methods reviewed by licensed North Carolina engineers for structural and/or mechanical integrity. The Public Art Program will, if warranted by a particular project, engage engineers to verify project designs and installations.

### Local Versus Non-local Artists

The PADB recognizes that, while the primary objective of a program is the enhancement of the Town's public spaces for the general benefit of its citizenry, a public art program can also be



an important tool in developing the community of artists who reside in the town, county and region.

#### Policy

The PADB shall seek a balance over time in the awarding of contracts for art projects among local, regional, and national artists. Factors such as the size of the public art project, the level of visibility of the public site and the availability of outside funding all may influence the decision on the part of the Program to seek artists from a local, regional or national pool of artists. Over time, the PADB is committed to ensuring that a share of public art projects be awarded to local and regional artists.

#### Non-Discrimination

The PADB recognizes the extraordinary diversity of citizens of Burnsville and seeks to be inclusive in all aspects of the Public Art Program.

#### Policy

The PADB will not discriminate against any artist or other program participant based on race, creed, religion, gender, sexual orientation, national origin, or disability status.

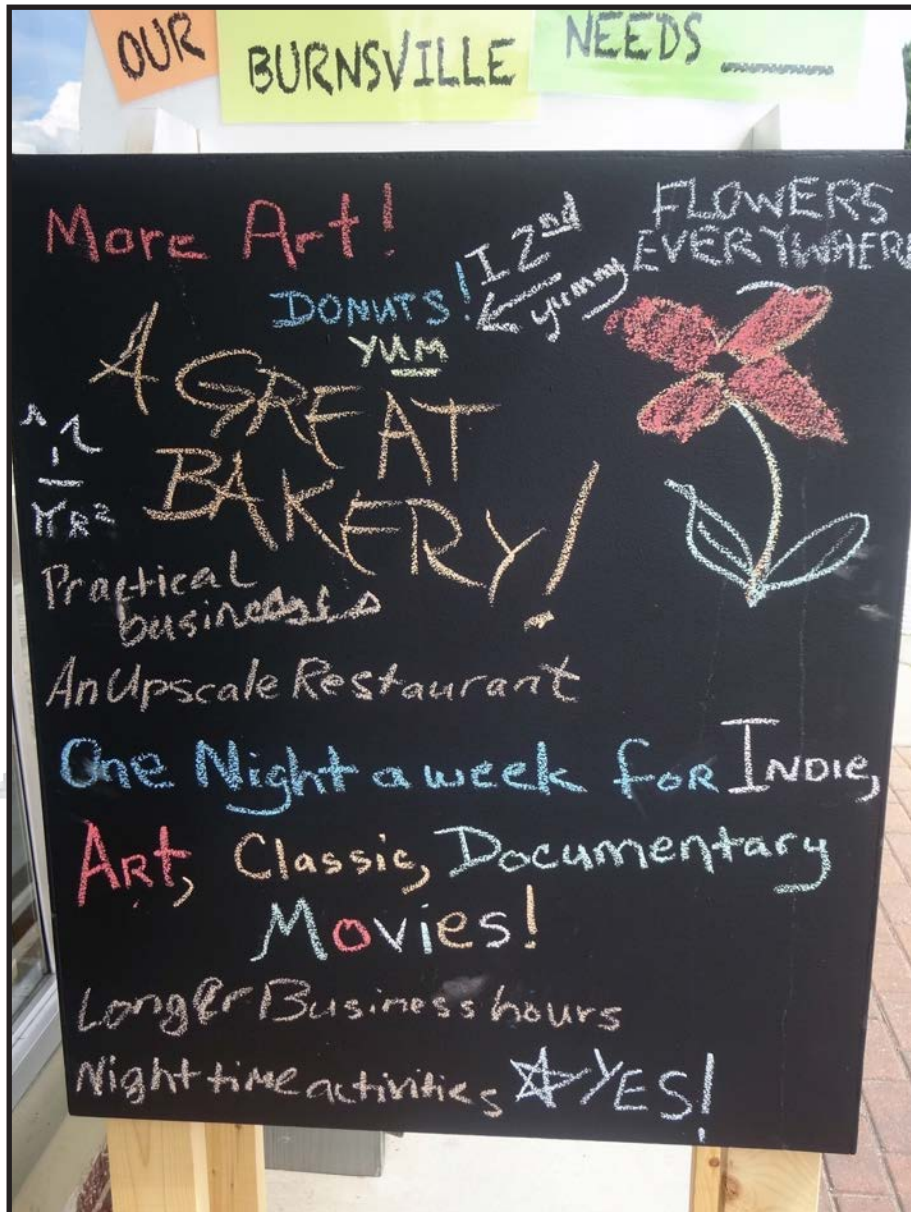
The PADB recognizes that forming partnerships with the private sector will enhance existing program potentials and create opportunities for new and innovative expressions.

Adequate monies shall be budgeted for programs that elevate public awareness of the program for a brochure to be produced that will provide a quick orientation of the program for the visiting public and map of the Public Art Collection accessible through the Town and TRAC websites.





## OUR BURNSVILLE NEEDS...



## OUR BURNSVILLE WILL BECOME...





A three-sided chalkboard was placed adjacent to the door of the TRAC Gallery with the “OUR BURNSVILLE NEEDS...” and “OUR BURNSVILLE WILL BECOME...” along with a box of large color chalks. Passersby filled in the rest providing a glimpse and record of Town residents’ and visitors’ vision for Burnsville.

